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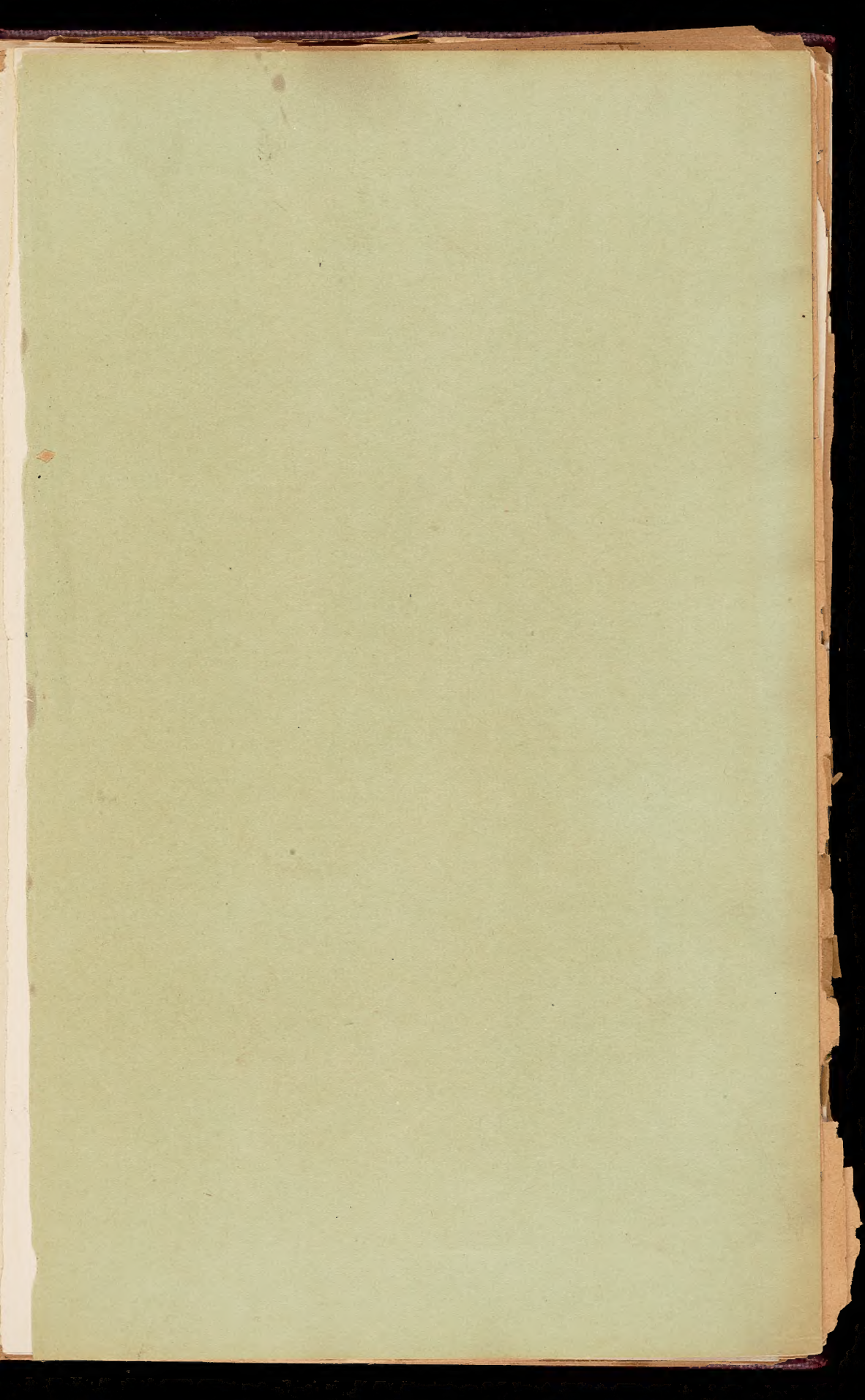
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14 East 57th St.

New York



FINE PAINTINGS AND TAPESTRIES.

N. Y. Herald, 4-12-96.

Art Collection of Mr. Edward Brandus,
Now on Exhibition, To Be
Dispersed.

MIGNARD'S Mlle. DE VALOIS.

Examples of Lely, Morland, Opie, Lawrence
and of the Old and Modern
French School.

HISTORIC ANTIQUE FURNITURE.



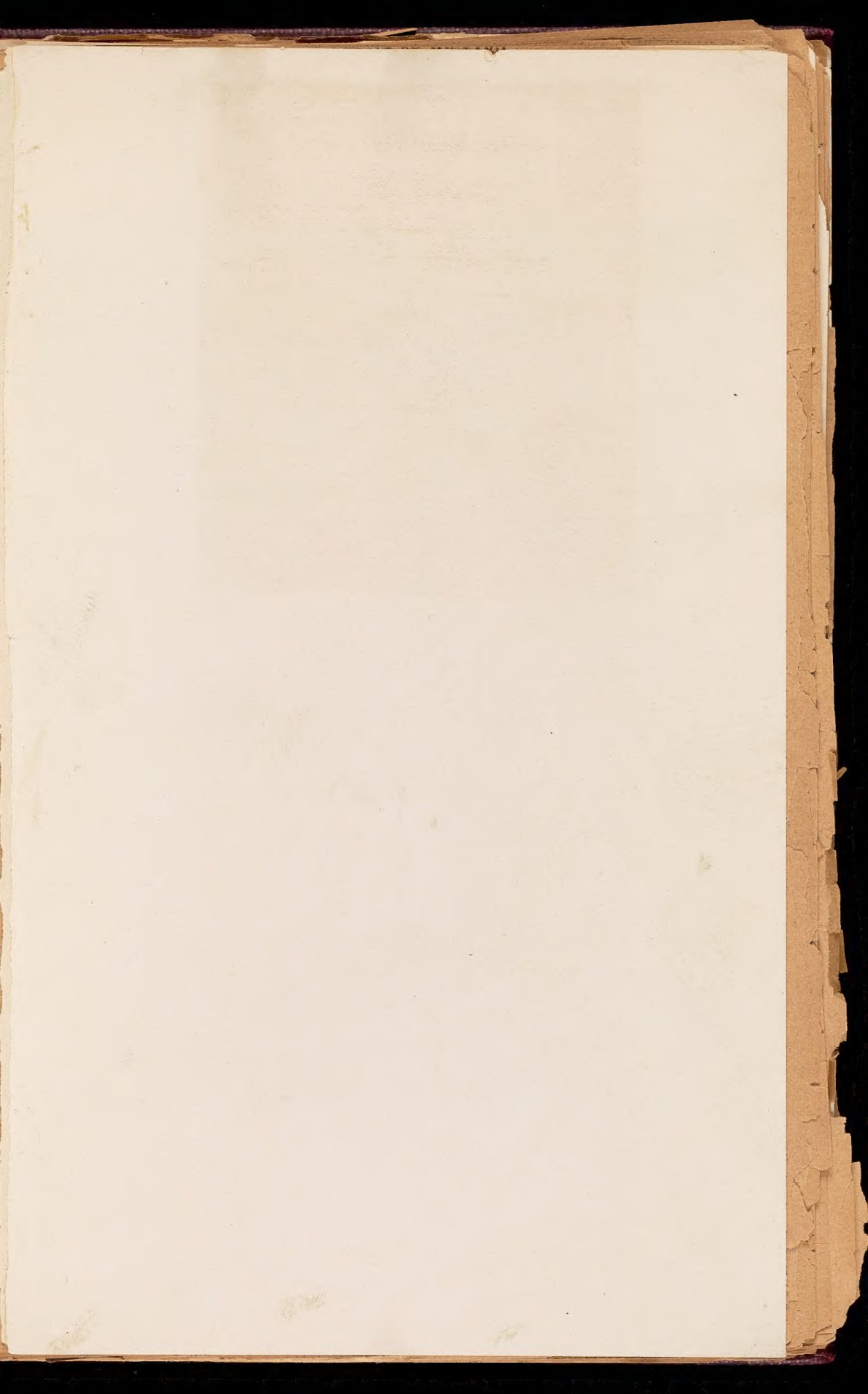
Of the several valuable collections of paintings and bric-a-brac that have been dispersed this season none is of more artistic interest than that of Mr. Edward Brandus, which is now on exhibition at the American Art

Galleries, where it is to be sold next week on account of the owner's intention of returning to France.

The collection comprises tapestries, antique furniture, bronzes and miniatures, and many of the pictures are especially notable for their rare excellence.

Of the two hundred works in the catalogue some are by the most famous artists of the old and modern schools.

There are examples of Lely, of Greuze, Mignard, Poussin, Salvator Rosa, Jules Dupré Rousseau, Troyon, Rosa Bonheur, Meissonier, Corot, Henner, Daubigny, Jules Breton, Diaz, Ziem, Vollon, Madrazo, Sir Thomas Lawrence, Claude Lorrain, Brueghel, David Teniers (the younger), Vibert, Van Marcke, Van Ostade, Wouvermans, Lebrun, Horace Vernet, Bigg, Casanova, Inness, Schreyer, Opie and Drouais.





MADemoisELLE DE VALOIS, BY MIGNARD.

A fine portrait by Pierre Mignard is that of Mlle. de Valois, who was a daughter of Gaston d'Orléans. It was printed at the time of the betrothal of Mlle. de Valois to the Duke of Savoy. This picture was exhibited last year at the Portrait Show, at the National Academy of Design.

Another admirable painting is a portrait of Mlle. Necker, by Greuze. She was the daughter of Necker, Minister of Finance under Louis XVI. Subsequently she became famous as Mme. de Stael. There is no more attractive work in the collection than François Drouais' portrait of Mme. d'Orléans, which was also exhibited at the portrait show. Mme. d'Orléans was the daughter of the Prince de Conti, wife of the Duc d'Orléans and mother of Philip Egalité, Duc d'Orléans in 1785. The picture was originally in the collection of M. Henri de Gesne, and has the painter's signature at the right of the canvas. Among other noteworthy portraits is Sir Peter Lely's "Lady Falconberg," the eldest daughter of Oliver Cromwell.

Of the "Battle of Rephidim," by Nicolas Poussin, M. Chartran expresses his opinion as follows:—"The Poussin is very curious in its execution and very rare on account of its small dimensions; the composition is fine; it is full of action and of the 'belle époque' of this French master."

FINE WORK BY JULES DUPRÉ.

"Le Repos des Moissonneurs" is a large and exceedingly fine example of Jules Dupré. This work was painted to order for the Duke of Orleans, and was about to be delivered when the Duke was killed in 1842. The tragic death of the son of King Louis Philippe caused so much sorrow to Dupré that he never would part with the painting as long as he lived.

"The Artist's Home at Barbizon," by Theodore Rousseau, is exceedingly interesting, representing as it does the home of the artist himself.

"Vallée de la Touche," by Constant Troyon, was obtained at the sale of the collection of M. Michael Levy, the publisher and owner of the copyrights of the works of Alexandre Dumas.

Rosa Bonheur's "A Cow's Head" was painted for Mme. Miolhan-Carvalho, the singer, who created the role of Marguerite in Gounod's "Faust."

"Les Mousquetaires" is a water color by Meissonier, and is from the collection of Alexandre Dumas fils. In the foreground of the picture is D'Artagnan and in the rear are Athos, Porthos and Aramis.

Diaz's "Turkish Children" is that artist's best style. Corot's "Twilight" is also a noteworthy work, and the Ziem "Kiosque d'Amurat" is an unusually excellent example.

There are miniatures by Isabey, Augustin, Aubry, Van Loo, Mignard and Roze, many of which were exhibited at last year's portrait show.

COSTLY TAPESTRY AND FURNITURE.

In the collection is some superb Beauvais tapestry of the period of Louis XIV., which was executed under the direction of Neilson after a design of Noel Coypel. It represents the triumph of the "Roi Soleil." The border is a festoon of flowers.

Among other articles of importance is a set of Loto cards which belonged to Queen Marie Antoinette, a writing blotter from the library of Louis XVI. in Versailles, and a soup tureen and plateau in Sèvres, presented by King Louis XV. to Mme. Dubarry, marked with her monogram.

Of articles associated with the name of Bonaparte are four armchairs and two sofas of the Directory period, from the Borghese palace in Rome, and a circular table in antique bronze. A music album bound in red morocco stamped with the Napoleonic

bees belonged to the Princess Pauline, sister of Napoleon I.

There are many antique fans of the period of Louis XV. and XVI.

Among relics of the Louis XVI. period are wall coverings torn from the walls of the five rooms occupied by the royal family in the Temple Prison. The rooms were those of Queen Marie Antoinette, King Louis XVI., the Dauphin, Mme. Royale, later Duchesse d'Angoulême, Mme. Elisabeth, sister of Louis XVI. There are also a linen nightcap that belonged to the King and a piece of ermine from the royal cloak. These relics are apparently well authenticated.

It is not often that in a collection of this character so much eclectic judgment has been shown, and it does credit to the cultivated taste of the owner.

CONDITIONS OF SALE.

1. The highest Bidder to be the Buyer, and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.

2. The Purchasers to give their names and addresses, and to pay down a cash deposit, or the whole of the Purchase-money, *if required*, in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.

3. The Lots to be taken away at the Buyer's Expense and Risk *upon the conclusion of the Sale*, and the remainder of the Purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold themselves responsible if the Lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the Purchaser.

4. *The sale of any Article is not to be set aside on account of any error in the description, or imperfection. All articles are exposed for Public Exhibition one or more days, and are sold just as they are, without recourse.*

5. To prevent inaccuracy in delivery and inconvenience in the settlement of the Purchases, no Lot can, on any account, be removed during the Sale.

6. Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all Lots uncleared within three days from conclusion of Sale shall be re-sold by public or private Sale, without further notice, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale, together with all charges attending the same. This Condition is without prejudice to the right of the Auctioneer or Managers to enforce the contract made at this Sale, without such re-sale, if they think fit.

THE AMERICAN ART ASSOCIATION,

MANAGERS.

THOMAS E. KIRBY,

Auctioneer.

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ILLUSTRATED CATALOGUE
OF
VALUABLE PAINTINGS

BY
OLD AND MODERN MASTERS
RARE TAPESTRIES, ANTIQUE FURNITURE, BRONZES
MINIATURES, PORCELAINS
BRIC-A-BRAC, ETC.

PROPERTY OF
EDWARD BRANDUS

TO BE SOLD AT PUBLIC SALE
THURSDAY, APRIL 16TH, AND TWO FOLLOWING DAYS
AT 2.30 AND 7.45 O'CLOCK P. M.

AT THE AMERICAN ART GALLERIES
MADISON SQUARE SOUTH

WHERE THE OBJECTS WILL BE ON FREE VIEW, DAY AND EVENING, FROM
APRIL 5TH UNTIL DATE OF SALE, INCLUSIVE (SUNDAY EXCEPTED)

THOMAS E. KIRBY AMERICAN ART ASSOCIATION
AUCTIONEER MANAGERS

NEW YORK
1896

Press of J. J. Little & Co.
Astor Place, New York

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ORDERS TO PURCHASE

The undersigned will receive and attend to orders to purchase at this sale:

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WM. MACBETH, 237 Fifth Avenue.

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H. S. VAN GIGCH, 293 Fifth Avenue.

CATALOGUE

FIRST NIGHT'S SALE

THURSDAY, APRIL 16TH

AT THE AMERICAN ART GALLERIES.

BEGINNING AT 7.45 O'CLOCK

PASTELS

I

Rigaud, Hyacinthe.

Born at Perpignan, 1659 ; Grand Prize, 1682 ; member of Academy, 1700 ; its rector, 1733 ; died in Paris, 1743.

MARÉCHAL DE VILLARS.

Height, 18 inches ; width, 14 inches (oval).

2

Moreau, Jean.

Born at Blois, 1742; celebrated as a miniaturist; his pastels are highly appreciated.

MONSIEUR DOUTRIER.

(Mayor of Nancy, 1774.)

3

Mlle. de Racecka.

1786.

MME. DE KOLLY.

Height, 10 inches; width, 24 inches (oval).

4

Le Baroche.

1528-1612.

VITRY.

(Capitaine des Gardes.)

Height, 28 inches; length, 22 inches.

5

Nattier (attributed to).

MADAME DU SABLÉ.

Height, 22 inches; width, 19 inches (oval).

6

Baron Gros (after). 117

NAPOLEON BONAPARTE AT THE BATTLE
OF ARCOLA, 1796.

Height, 29 inches ; length, 24 inches.

ANCIENT PAINTINGS

EXAMPLES OF THE SEVENTEENTH
AND EIGHTEENTH CENTURIES

7

Van Veen, Otto.

Leyde ; 1558-1629.

THE MISTRESS OF THE TITIAN.

Height, 15 inches ; length, 12 inches.

8

Viger, Hector.

Pupil of Delaroche and Drölling ; 1819-1879.

QUEEN HORTENSE.

(Signed at the left.)

Height, 25 inches ; length, 20 inches.

9

Unknown.

LADY OF THE LOUIS XV. PERIOD.

Height, 31 inches; length, 25 inches.

10

Unknown.

LADY OF THE LOUIS XV. PERIOD.

Height, 27 inches; length, 33¼ inches.

11

Netcher (attributed to).

PORTRAIT OF A LADY.

Height, 16 inches; length, 13 inches.

12

Unknown.

PRINCE DE CONDÉ.

Height, 9 inches ; length, 7 inches.

13

Pourbus, Franz, the Younger.

Born at Antwerp in 1570; from 1600 painter to Vincenzo I. at Mantua; in 1610 painter at the court of Henry IV., and favorite painter to Marie de Medicis after her husband's death. He died in Paris, 1622.

HENRY IV. AS A CHILD.

Height, 13 inches; length, 10 inches.

14

Pourbus, Franz, the Younger (attributed to).

1570-1622.

HENRIETTE DE BALZAC:

(A favorite at the court of Henry IV.)

Height, 25 inches; length, 20 inches.

15

Van Loo.

1705-1765.

COMTESSE DE MELFORT.

Signed at the right.

Height, 21 inches; length, 17 inches.

Fassin, Nicolas (dit le Chevalier Fassin).

Born at Liège in 1728, and a pupil of Coelers. He came of a noble family, and was in the service of the king until, at the age of thirty-four, he devoted himself entirely to painting. He was particularly patronized by the Empress Catherine of Russia. He died at Liège in 1811.

INTERIOR OF A STABLE.

Height, 14 inches ; length, 16 inches.

Perelle, N.

Born in Paris, 1638.

VERSAILLES.

Original architectural design for the Chateau de Versailles, built by Louis XIV.

Height, 24 inches ; length, 32 inches.

Gerard, Douw (school of).

Seventeenth century.

MATERNAL HAPPINESS.

Height, 9 inches ; length, 8 inches.

19

Miel, Jan.

Born near Antwerp or Brussels in 1599; a pupil of Geeraraard Zegers, and in Rome of Andrea Sacchi; made a member of the Academy of St. Luke in 1648, and lived during the mature years of his life in Italy. He died in Turin in 1664. His hunting pieces are particularly esteemed.

THE RETURN FROM THE HUNT.

Height, 14 inches; length, 14 inches.

20

Coques, Gonzales.

Called the Little Van Dyck. He was born in Antwerp in 1618; was a pupil of the third Peter Brueghel, and later of the elder David Ryckaert, whose daughter he married in 1643. He was highly esteemed for his portraits, the backgrounds of which were usually painted by other masters, and ranked with the leading Flemish painters of his time. He died in Antwerp in 1684.

LE DUC D' OLIVARES.

Signed at the left.

Height, 9 inches; length, 6 inches.

21

Aveline, Pierre.

1699.

BOY IN THE PARK.

Height, 13 inches; length, 10 inches.

Eisen, François.

Born in 1685 in Brussels; died about 1775 in Paris; he was a popular genre painter and etcher.

BOY ON AN ERRAND.

Height, 9 inches; length, 6 inches.

Bril (Paul), and Rottenhaemer (J.).

Paul Bril was born in Antwerp in 1554, and studied under his brother Mattheus in Rome; he was particularly distinguished as a painter of landscape; he died in Rome in 1626. John Rottenhaemer was born in Munich in 1564, and died in 1623 in Italy.

LANDSCAPE WITH FIGURES.

The landscape is by Bril, the figures by Rottenhaemer.

Height, 6 inches; length, 9 inches.

Breenbergh, Barthelemy.

1620-1660, Utrecht. History and landscape.

RUIN, WITH LANDSCAPE AND FIGURES.

Signed at the left.

Height, 8 inches; length, 10 inches.

Robert, Hubert.

One of the most eminent painters of architectural landscape of the eighteenth century ; was born in Paris in 1773 ; was a pupil of Pannini, and spent twelve years at Rome ; he was made a member of the French Academy in 1766, and appointed Custodian of the Louvre under the Directory ; he died in Paris in 1808.

AT THE WELL.

Height, 10 inches ; length, 13 inches.

Verhulst, Charles Pierre.

A native of Antwerp, and Master of the Guild there in 1589 ; the dates of his birth and death have not been fixed ; he was one of the popular landscape painters of his time.

RIVER LANDSCAPE, WITH FIGURES AND SHEEP.

Height, 23 inches ; length, 28 inches.

Van Helmont, Mathys.

A celebrated Flemish genre painter ; born in Brussels in 1623, and died there about 1675 ; he was a pupil of the younger Teniers. and in 1646 was made Master of the Guild.

CELEBRATING KING'S DAY.

Signed at the right.

Height, 22 inches ; length, 33 inches.

28

Van Helmont, Mathys.

1623-1675.

PEASANTS PLAYING CARDS.

Signed at the left.

Height, 22 inches ; length, 33 inches.

29

Claude le Lorrain.

1600-1682.

LANDSCAPE AND FIGURES.

Height, 29 inches ; length, 39 inches.

30

Drouais (attributed to).

TWO PORTRAITS—BOY AND GIRL.

31

Unknown.

PORTRAIT OF DUC DE GUISE.

Period of Henri III.

Gillot, Claude.

110

Born at Langres in 1673, and a pupil of his father, and of J. B. Corneille in Paris. He was one of the first artists in France to paint conversation pieces, tragic and comic actors, clowns, charlatans, etc. He was made a member of the Academy in 1715, and died in Paris in 1722. Watteau was his pupil.

ITALIAN COMEDY.

Height, 25 inches ; length, 31 inches.

Vernet, Joseph.

112

In his day the first marine painter of Europe. Joseph Vernet created a marine painting school for France. He was born at Avignon in 1712, and was a pupil chiefly of his father, after whom he studied in Italy under various masters. He was made a member of the Academy in 1753, and a councillor in 1766. His works have, in their field, never been surpassed. He died in Paris in 1789. Joseph Vernet was the grandfather of the battle painter Horace Vernet.

MARINE.

Signed at the left

Height, 23 inches ; length, 29 inches.

Hughtenburgh, Jan van.

Born in Hâarlem in 1646; pupil of Thomas Wyck, and of Van der Meulen, and the favorite battle painter of Prince Eugene. He died in Amsterdam in 1733.

A BATTLE.

Height, 15 inches; length, 23 inches.

Marne, Jean Louis de.

Born at Brussels in 1754; a pupil in Paris of Gabriel Briard, and one of the most capable genre and landscape painters of his day. He became a member of the Legion of Honor in 1828, and died in Paris in 1829.

THE HORSE MARKET.

Height, 12 inches; length, 16 inches.

Schoevaerts, Mathys.

Born in Brussels in 1665, and a pupil of Boudewyns. A strong landscape painter of the Flemish school. He died in Brussels, but the date of his death is not known.

HARBOR OF A FISHING VILLAGE, HOLLAND.

Height, 11 inches; length, 15 inches.

Tocque, Louis.

Born in Paris in 1696 ; a pupil of Nattier ; and made member of the Academy in 1734. He was invited to St. Petersburg by the Empress Catherine. He was a good draughtsman and a fine colorist, and died in 1772.

DANIEL DE SENS.

(Monseigneur de Mons.)

Height, 30 inches ; length, 24 inches.

Mieris, William van.

Born in Leyden in 1662, and a pupil of Franz van Mieris the elder, whom in many of his pictures he approached so closely that even the best connoisseurs can be mistaken. He died in 1747.

PORTRAIT OF A GIRL.

Height, 7 inches ; length, 6 inches.

Vouet, Simon.

Born in Paris in 1590 ; director of the St. Luke Academy in Rome in 1618 ; called to France by Louis XIII., and appointed court painter in 1627, and died in 1649.

THE DUC DE BOURGOGNE.

Height, 31 inches ; length, 24 inches.

Lusurier.

Born in 1753; a pupil of Hubert Drouais, and died in Paris in 1781.

LA MARQUISE DE ROCHAMBEAU.

Mother of the Marquis de Rochambeau, who fought under Washington. The Marquise wore, when her portrait was being painted by Lusurier, a bracelet with a miniature portrait of Washington—most likely a present from Washington.

Signed at the right.

Height, 25 inches; length, 21 inches.

Huet, Nicolas.

1756.

Member of the Ancient Academie of St. Luc, Paris.

THE PRINCE DE CONTI.

Height, 29 inches; width, 24 inches. (oval).

Canzi.

1840.

PORTRAIT OF A NOBLEMAN.

Height, 36 inches; length, 28 inches.

43

Mignard, Pierre.

1612-1695.

JEAN BAPTISTE LULLI.

The Italian musical composer, writer of nineteen operas, and founder of the French opera under Louis XIV. Born at Florence in 1633, and died in Paris in 1687.

Height, 19 inches ; length, 16 inches.

44

Everdingen, Cesar van.

1606-1678.

He was one of the best pupils of Jean van Bronkhorst ; appointed elder of St. Luc in 1656 ; died in Holland.

**PORTRAIT OF THE CELEBRATED PHYSI-
CIAN ANTHONY VAN LEEUWENHOEK,
BORN AT DELFT, 1632.**

Height, 23 inches ; length, 18 inches.

45

Netcher, Gaspard (attributed to).

Born at Heidelberg in 1639, and a pupil of Terburg. He painted some genre pictures, but excelled in portrait painting. He died at The Hague, 1684.

MADAME DE SÉVIGNÉ.

Height, 26 inches ; length, 21 inches.

46

Vestier, Antoine.

Born at Avallon in 1740; a member of the Academy in 1786; an excellent colorist. He died, 1824, in Paris.

PORTRAIT OF A LADY.

Height, 21 inches; length, 17 inches.

47

Breydel, Karel.

Called the Chevalier. He was born at Antwerp in 1678, studied under Thenot and in Italy, and made a specialty of battle pieces, painted chiefly on a small scale. He also painted landscape. He ultimately settled in Ghent, where he died in 1733.

BATTLE SCENE.

Height, 12 inches; length, 16 inches.

48

Dietrich, Johann Friederich.

Born at Biberach, 1787, and a student under Heidehoff, and in Italy. He settled in Stuttgart, where he was largely employed in decorating public buildings and mansions of the nobility until his death, in 1846.

BAL CHAMPÊTRE.

Height, 19 inches; length, 28 inches.

Painted on tin.

Griffier, Jan.

Born in Amsterdam in 1656. He became a pupil of Roland Rogman, and a friend of Rembrandt, Ruysdael, Adrian Van de Velde, and Lingelbach. In 1667 he went to London and painted Italian landscapes with ruins, views on the Thames, and coast views, which were greatly valued. He died in London in 1718.

VIEW ON THE RHINE.

Height, 16 inches ; length, 23 inches.

Painted on copper.

Brueghel, Jan.

The elder Brueghel, called Velvet Brueghel, was born in Brussels in 1568, and was chiefly self-taught as an artist. After working in Italy he settled in Antwerp, where he became one of the leading citizens. Rubens frequently painted the figures in his landscapes. He died in Antwerp in 1625.

TEMPLE OF JUPITER.

Height, 10 inches ; length, 13 inches.

Bega, Cornelis.

The chief pupil of Adrian von Ostade. Was born in Haarlem in 1620. His genre works of humble life are of the greatest rarity. He died in Haarlem, of the plague, in 1664, which accounts for the few examples of him in existence.

THE SCHOOL TEACHER.

Height, 12 inches ; length, 10 inches.

Teniers, David (the Younger).

Born at Antwerp in 1610. Son and pupil of David Teniers the elder, and of Rubens and Brauwer. He holds the first position among the genre painters of Flanders. He was a man of the first distinction as well as a great artist, was the actual founder of the Antwerp Academy, and like Rubens the friend of princes and potentates, and in artistic matters their adviser. He died at Perck, near Brussels, in 1690.

PEASANTS.

Height, 10 inches ; length, 17 inches.

Torrentius, John.

37

A native of Amsterdam; born in 1589. At first a genre painter, but in his later years addicted to lascivious subjects, which caused his pictures to be interdicted. He spent some time painting in England, and died in 1640.

PASSION.

Height, 28 inches; length, 38 inches.

Two signatures. At the right, very small, his own name; at the left, in plain view, another name. He was compelled to this practice as the interdict did not permit the open sale of his works.

Hondt, Lambert de.

Seventeenth century; Malines; pupil of David Teniers II. Received as foreign member in the Guild of St. Luc in Brussels in 1678. Quoted by Kramm as the painter of several battle scenes sold in Malines in 1756.

CAMP SCENE.

Height, 16 inches; length, 24 inches.

Signed at the right.

55

Hondt, L. de.

THE BUGLE CALL.

Height, 16 inches ; length, 24 inches.

56

Hondekoeter, Melchior de.

One of the masters of the Dutch school of animal painting, and especially distinguished by his representation of fowl and birds ; born at Utrecht in 1636, and a pupil of the Weenixs ; he was endowed with the freedom of Amsterdam in 1688, and died in that city in 1695.

SCARED CHICKENS.

Height, 21 inches ; length, 27 inches.

57

Lingelbach, Johannes.

1622-1674.

WRECKS.

Signed at the right.

Height, 19 inches ; length, 25 inches.

Izaaks, Peter.

Born in Holland in 1569 ; a pupil of Cornelius Ketel and John Van Achen, whom he accompanied to Germany and Italy ; he died in 1618.

INTERIOR.

Signed at the left.

Height, 23 inches ; length, 18 inches.

Largilliere, Nicolas (attributed to).

Born in Paris in 1656 ; member of the Academy in 1686, professor in 1705, rector in 1722, and chancellor in 1743 ; he died in 1746. Largilliere painted portraits with great success in England under Charles II. and James II., and in Paris was a favorite artist of the court.

**PORTRAIT OF A LADY OF THE COURT OF
LOUIS XIV.**

Height, 32 inches ; width, 25 inches (oval).

Velasquez (attributed to).

Born at Seville in 1594, Diego Velasquez de Silva died in Madrid in 1660 ; he was a pupil of Herrera the elder, and of Francisco Pacheco, whose daughter he married. At the Salamanca sale in 1867 his portrait of Philip IV. brought \$14,000, and a portrait of a lady \$20,000. Philip IV. was his earliest patron of importance, and almost the first work he executed for him was a portrait of his son and successor, the Infanta Don Carlos.

CHARLES II., KING OF SPAIN.

Height, 56 inches ; length, 39 inches.

MODERN PAINTINGS**Lesur, Henri.**

Medals, third class, 1887 and 1889 ; pupil of François Flameng.

PROMENADE IN THE LUXEMBOURG.

Height, 14 inches ; length, 11 inches.

A QUIET SMOKE.

Height, 14 inches ; length, 11 inches.

63

De Penne, Charles Olivier.

Born in Paris; medals: third class, 1875; second class, 1883; silver medal at the Exposition Universelle, 1889; Hors Concours; Legion of Honor, 1895.

BEFORE THE HUNT.

Height, 11 inches; length, 8 inches.

64

Bouvet, Max.

Third medal, Salon of 1895.

HAY STACKS.

Height, 17 inches; length, 26 inches.

65

Vély, Anatole.

Paris; died 1881. Pupil of Signol. Medals, Paris Salon, 1874 and 1880.

THE FIRST STEPS.

Height, 74 inches; length, 46½ inches.

Vibert, Jehan Georges.

Born in Paris in 1840. Pupil of Picot and Barrias. A man of very original and novel ideas. A thorough draughtsman and painter, who has made an individual mark. Beginning as a painter of the nude, he has become one of the best-known artistic satirists of our time. Everything he touches has an idea behind it. He is an able writer as well as painter. Has written for the stage with success, and is represented in most public and private collections.

SPANISH GYPSY.

Water color.

Height, 14 inches; length, 10 inches.

THE MANDOLIN PLAYER.

Pen and ink drawing.

Height, 11 inches; length, 8 inches.



NO. 83.—PRINCESS OF ORANGE, BY VAN DER HELST.

Gérôme, Jean Léon.

Born at Vesoul in 1824. Favorite pupil of Paul Delaroche, who took him to Rome. Then studied under Gleyre. Secured his first medal at the Salon of 1847. Next visited Russia and Egypt. Medals, 1847, 1848, 1855. Medals of Honor, 1867, 1874, 1878. Medals for sculpture, 1878, etc. Commander of the Legion of Honor since 1878. Made a member of the Institute in 1865, and professor at the École des Beaux Arts in 1863. He is equally able as a sculptor and painter, and has given much of his time of late to the former art, especially in reviving tinted sculpture, and the art of combining gold and ivory in statuary according to the traditions of Phidias, with valuable results. His profound archaeological knowledge renders his pictures of legendary and historic times especially significant.

PENCIL SKETCH.

(Dedicated by Gérôme to Millet.)

Millet, J. F.

Born 1815, died 1875.

SKETCHES AND PENCIL DRAWINGS.

A—WAITING. *2252*

Study.

B—TWO PENCIL SKETCHES.

C—MILKING.

Charcoal Study. *1258*

D—LANDSCAPE STUDY.

Pencil Drawing. *115*

The above four studies were bought at the posthumous sale of Millet.

70

Du Mont.

COURTSHIP UNDER LOUIS XV.

Height, 26 inches ; length, 32 inches.

71

Dupray, Henry Louis.

Born at Sedan ; medals : second class, 1872 ; third class, 1874.
Hors Concours.

MARÉCHAL NEY, DUC D'ELCHINGEN.

Height, 11 inches ; length, 9 inches.

72

NAPOLEON AT WAGRAM.

Exhibited at the Salon du Champs de Mars, Paris.

Height, 18 inches ; length, 15 inches.

73

Washington, Georges.

Born at Marseilles ; medal, third class, 1893.

THE ADVANCE GUARD IN MOROCCO.

Height, 24 inches ; length, 20 inches.

74

Dubé, Theodore.

Pupil of Gérôme and Roybet.

THE CHESS PLAYERS.

Height, 22 inches ; length, 27 inches.

75

Kratke.

One of the three most eminent French aqua-fortists, whose etchings of the works of Corot and Meissonier have attained the highest fame. His painting of Napoleon during the French campaign attracted great attention at the Salon of 1894. At present he is at work on a "Napoleon at Eylau" for the Salon of 1896, which has already been bought for \$1,200.

FOR THE GLORY OF FRANCE. 1806.

Battle of Marengo. The cavalry charge of Marceau, colonel of the First Hussars under Napoleon.

Height, 24 inches ; length, 18 inches.

76

Jacomin, M. F.

Born in Paris ; medals : third class, 1888, 1889 ; Hors Concours ; pupil of Roybet.

IRRESISTIBLE.

Height, 32 inches ; length, 24 inches.

Leo, Herrmann.

Born at Paris ; pupil of the École des Beaux Arts. Made his first hit at the Salon in 1876, with a picture called "A Good Story," showing two priests roaring over a tale that could not, probably, be told from the pulpit. He has largely adhered to this style of subject since, although he paints with equal skill in domestic genre subjects.

SOLID COMFORT.

Height, 7 inches ; length, 5 inches.

Groegaert, Georges.**MORNING INSPECTION.**

Height, 15 inches ; length, 11 inches.

Robie, Jean Baptiste.

Born in Brussels, 1821 ; pupil of the Brussels Academy ; has been medalled at Brussels, Paris, The Hague, throughout Germany, and in Australia, and is a commander of the Order of Leopold since 1881. He stands at the head of his class of still-life painters of the time.

FRUIT.

Height, 16 inches ; length, 14 inches.

Van Marcke, Émile.

Born at Sèvres, 1827. Employed as decorator in the porcelain factories. Encouraged by Troyon, whose pupil he became, and who induced him to set up a studio in Paris. First exhibited at the Salon 1857. Medals, 1867, 1869, 1870, 1878; Legion of Honor, 1872. He died in 1891. Van Marcke came, after Troyon, first among the cattle painters of France. In his early works the resemblance to his master in style is marked, but the productions of his prime are thoroughly individual. He possessed the double gift of observation and composition, and his pictures, while always true to nature, display an agreeable arrangement and adaptation of the material as well. The sale of his studio effects after his death was one of the greatest successes ever recorded for such an event.

CATTLE.

Height, 10 inches; length, 15 inches.

Richet, Léon.

Born at Solesmes. Medal, third class, 1888; the only pupil of Diaz.

LANDSCAPE.

Height, 21 inches; length, 28 inches.

PAINTINGS
OF THE SEVENTEENTH AND
EIGHTEENTH CENTURIES

82

Von Houve, A.

1576-1621.

DUKE AND DUCHESS DE LUCIA.

Height, 27 inches ; length, 33 inches.

83

Van Der Helst, Bartholomew.

Born in Haarlem in 1613. Van Dyck alone was his superior, among his contemporaries, as a portrait painter. He died in Haarlem in 1670.

PORTRAIT OF THE PRINCESS OF ORANGE.

Dated 1663.

A charming picture of a little girl-at half length; her right hand at her side, her left raised, holding a cluster of flowers; the coat of arms of the royal family of Holland on the lower left, with the date, 1663.

From the collection of Monsieur Henry de Gesne.

Height, 34 inches ; length, 29 inches.

Audran, Claude.

Born in Lyons in 1658, and a pupil and assistant of Charles Lebrun. Watteau is said to have been his pupil. He died in 1734.

MADAME DE BUIGNY.

Half length, seated, holding flowers.

Height, 32 inches ; length, 24 inches.

Van Loo, Jacques.

The founder of the famous family of French artists was born in 1614 at Sluys, Flanders, and was the son and pupil of Jan Van Loo, an obscure artist ; he also studied in Amsterdam, and finally settled and lived in Paris, where he was received member of the Academy in 1663 ; he died in Paris, 1670. Jean Baptiste and Carlo Van Loo were his grandsons.

THE DUKE OF BASSOMPIERRE.

One of the most brilliant men of his time ; a diplomat and Marshal of France under Louis XIII. ; he was so dreaded by Cardinal Richelieu that the latter kept him for twelve years incarcerated in the Bastille ; he was born in 1579, and died in 1646.

Exhibited at the Portrait Show, New York, 1896.

From the Sedelmeyer collection.

Signed at the right.

Height, 21 inches ; width, 14 inches (oval).

Lely, Sir Peter.

1617-1680.

PORTRAIT OF A YOUNG LADY.

Signed at the right.

Height, 36 inches ; length, 28 inches.

Wilson, Richard.

Born in Montgomeryshire, England, in 1713, and began as a portrait painter, being a pupil of Wright ; later he visited Italy, and thereafter, though he continued to paint portraits and figures, he devoted himself chiefly to landscapes in the classical style, very noble and poetic in composition and color ; he died in 1782.

THE WHITE MONK.

From the Sedelmeyer collection.

Height, 17 inches ; length, 23 inches.



NO. 86.—PORTRAIT BY SIR PETER LELY.

Van Ostade, P. G.

Born at Haarlem in 1621; younger brother and pupil of Adrian Van Ostade; he died in 1657. His early death rendered his pictures extremely rare, his "Rustic Home" having brought \$15,000 in 1869 at the Delessert sale.

LES MUSICIANS AMBULANTS.

(The Wandering Musicians.)

Height, 18 inches; length, 15 inches.

Van Bassen, Bartolomeus.

A native of Holland, and a noted painter of architecture; he lived and painted in Antwerp and in England; he is believed to have been born at Delft, and he died at The Hague in 1652.

INTERIOR OF SANTA MARIA MAGGIORE IN ROME.

Signed at the left and dated 1626.

Height, 15 inches; length, 21 inches.

Molenaer, Jan.

Born in Haarlem, date unknown ; he imitated, if he did not actually study under, Rembrandt and Franz Hals, and was a pleasing painter of peasant life ; he died in 1668 at Haarlem.

PEASANTS PLAYING CARDS.

Signed at the right.

Height, 26 inches ; length, 34 inches.

Wouvermans, Philips.

Born in Haarlem in 1619, and a pupil of his father and Jan Wynants; a painter of landscape, genre, and animals, of the foremost distinction ; he died in Haarlem in 1668.

HALT OF CAVALIERS AT AN INN.

From the Sedelmeyer collection.

Height, 20 inches ; length, 27 inches.

Voos, Martin de (the Elder).

Born at Antwerp in 1531. Visited Italy, where he painted for the Medicis, and became pupil and friend of Tintoretto, who employed him to paint the landscapes on his pictures. He is renowned for his correct drawing, vigorous coloring, and delicate touch. He died in 1603.

LES PLAISIRS ET LE TRAVAIL.

Height, 45 inches ; length, 72 inches.

Janssens, Abraham.

Called Janssens van Nuysen. Born in Antwerp in 1575 ; pupil of Jan Snellinck, and studied in Italy. After Rubens, he was one of the most famous Flemish painters of the seventeenth century, both in religious and allegorical subjects. He died in Antwerp in 1632.

THE PRODIGAL SON.

A superb painting, a remarkable composition, the still life painted in a masterly way, charming coloring, and in an extraordinarily good state of preservation considering the painting is 260 years old.

Height, 33 inches ; length, 39 inches.

Largilliere, N.

1656-1746.

THE MARRIAGE OF THE GRAND DAUPHIN.

The Grand Dauphin was the only legitimate child of Louis XIV. by Maria Theresa who reached manhood. He was married with grand ceremonies in the royal chapel at Versailles, and left three sons, the eldest, Louis the Dauphin, Duke of Burgundy, being the father of Louis XV. The picture, which was painted for Louis XIV., represents the marriage ceremony in the chapel, which still exists, with the portraits of the whole royal family and court notables. It was in the Retrospective Art Exposition at the Paris Universal Exposition of 1878, and is not only an exceedingly rare work of art, but a most valuable historical document. It is in a frame of the period.

Height, 20 inches ; width, 32 inches.

Brueghel, Peter (the Elder).

Born at Brueghel, near Breda, about 1525. Pupil of Pieter Koeck van Aalst and Hieronymus Cock, and also studied in Italy. He painted by choice peasant subjects, and from them came to be nicknamed Boeren, or Peasant Brueghel. One of the foremost masters of his time. He died in Brussels about 1570.

PEASANTS MUTINY.

From the Sedelmeyer collection.

Height, 42 inches ; length, 56 inches.

Saftleven, Herman.

Born in Rotterdam in 1609, and a pupil of Jan van Goyen; one of the most original landscape painters of his time, particularly in his river views of the Rhine, Meuse, and Moselle. He died at Utrecht in 1685.

RIVER VIEW, WITH CASTLE.

Signed at the centre.

Height, 16 inches; length, 24 inches.

Baan, Jan de.

Born in Haarlem in 1633, and a pupil of Bakker, he was appointed court painter by the Duke of Brandenburg, painter to the Queen of England, the Duke of York, the King of France, and other great personages of his time. He died in 1702.

PORTRAIT OF HENRIETTA OF ENGLAND.

Daughter of Charles I. of England, granddaughter of Henry IV. of France, and wife of the brother of Louis XIV.

This superb picture comes from the collection of Mr. Brocart of Moscow, but belonged previously to the Russian Count de Montorokoff.

Signed.

Height, 45 inches; length, 34 inches.

Rigaud, Gaspard.

Born in 1661, and brother of Hyacinthe Rigaud, he was received a member of the Academy 1701, and made painter to the king; he died in 1705. As a portrait painter he ranked scarcely lower than his brother, to whom many of his works have been attributed.

LOUIS XIV.

Half length, and in half armor, with the sash of St. Louis; a powerful piece of characterization.

The painting was found by an amateur in Madrid, taken to Paris, and given to be cleaned to the restorer of the Louvre Museum. The latter happened to have a frame of the period of Louis XIV. (in which it is framed now). A very rare work of art, worthy of a national museum.

Height, 52 inches; length, 26 inches.

Guérin, Jean Baptiste Paulin.

Born in Toulon, March 25, 1783; died in Paris, January 19, 1855. French school; history and portrait painter; pupil of Vincent. Medal in 1817; Legion of Honor, 1822.

MADAME RÉCAMIER.

Height, 64 inches; length, 51 inches.

Mignard, Pierre (attributed to).

Born at Troyes in 1612, and a pupil of John Boocher and Simon Vouet, he went to Rome in 1635, and painted the portraits of Urban VIII. and Alexander VII. In 1658 he was recalled to Fontainebleau by the king, where he became the rival of Lebrun, to whose honors he succeeded. He was court painter, director of the Gobelins, and was elected the same day a member, rector, chancellor, and director of the Academy. He died in 1695.

ANNE D'AUTRICHE.

Wife of Louis XIII. and mother of Louis XIV.

Height, 57 inches ; length, 42 inches.

SECOND NIGHT'S SALE

FRIDAY, APRIL 17TH

AT THE AMERICAN ART GALLERIES

BEGINNING AT 7.45 O'CLOCK

101

Heil, Daniel van.

Born in Brussels in 1604; won his reputation as a painter of landscape, of views of cities, conflagrations, etc. He died in 1662.

VIEW OF VENICE.

Height, 8 inches ; length, 10 inches.

102

Lajoue.

Born in Paris in 1687; died in 1761; won his reputation as a painter of architecture and landscape.

PARK, WITH MONUMENTS.

Height, 9 inches ; length, 8 inches.

103

Savery, Roland.

Born at Courtray in 1576; son and pupil of Jacques Savery. He died in 1639.

LANDSCAPE, WITH CASTLE AND FIGURES.

Height, 6 inches; length, 9 inches.

104

Bredael, Jan Peter van.

Born in Antwerp about 1654; a pupil of his father, and one of the most accomplished and favorite military and battle painters of his time. After becoming Dean of the Guild of St. Luke in Antwerp in 1689, he settled in Vienna at the invitation of the Emperor Leopold I., and there he remained until his death in 1733.

CAVALIERS.

Signed at the left.

Height, 14 inches; length, 23 inches.

105

Teniers, David (the Younger).

1610-1690.

LANDSCAPE AND FIGURES.

Height, 11 inches; length, 14 inches.

106

LANDSCAPE AND FIGURES.

Height, 11 inches; length, 14 inches.

107

Asselyn, Jan.

A Frenchman, born at Dieppe, in 1610, but educated in Holland and ranked in the Dutch school. He was a pupil of Esias Van de Velde in Amsterdam, and worked at Rome under the influence of Jan Miel and Pieter van Laar, and was in his day almost a rival of Claude Lorrain. He returned to Amsterdam from Italy, and died there in 1652.

INTERIOR.

Signed at the right.

Height, 12 inches; length, 10 inches.

108

Lebrun, Charles.

Born in Paris in 1619. Pupil of S. Vouet; he remained six years in Rome with N. Poussin. Received in the French Academy in 1648; was appointed court painter of Louis XIV., and was finally made director-in-chief of Les Gobelins.

BATTLE.

Height, 14 inches; length, 20 inches.

Vernet, Horace.

Born in Paris of a distinguished artistic family in 1789, Horace Vernet became the chief battle painter of France, as well as a genre painter and a painter of history of the greatest eminence. He was a pupil of his father, and of Moreau and Vincent, and in 1814 Napoleon I. decorated him with the Legion of Honor with his own hands. He carried off every honor which France could extend to her artists, and died in Paris in 1863.

MOUNTED HUNTER, WITH DOG.

Height, 8 inches; length, 10 inches.

Minderhout, Hendrick van.

Born in Rotterdam in 1632, but is rated with the Flemish school on account of his having settled in Antwerp, where he died in 1696.

LANDSCAPE.

Height, 13 inches; length, 18 inches.

Leclerc, John.

Called Leclerc of Gobelins from his skill as a designer of tapestries. He was born at Nancy in 1587, studied under Saracino—for whose works many of his pictures pass—and died in 1633.

IN THE PARK.

Height, 25 inches; length, 23 inches.

Van der Bent, Johannes.

Born in 1650 at Amsterdam, and a pupil of Wouvermans and Adrian Van der Velde. He died in 1690.

FISHERMEN.

Height, 9 inches ; length, 12 inches.

Signed at the right.

Toorenviliet, Jacob.

Born at Leyden in 1641, and studied there and at Rome and Venice. A strong painter in history, genre, and portraits. He eventually returned to and settled in his native city, where he died in 1719.

ENJOYING HIS REPAST.

Height, 5 inches ; length, 6 inches.

Painted on copper.

114

Huet, Jean Baptiste.

Born in Paris, 1745 ; died in 1811. Pupil of Leprince. Painter to Louis XVI., and member of the Ancient Academy.

DEPENDENCE DU PETIT TRIANON,
VERSAILLES.

An interesting document, illustrating the Little Trianon at the time Marie Antoinette occupied it.

Height, 10 inches; length, 13 inches.

115

Van der Meulen, A. J.

Born in Brussels in 1632, and a famous genre and battle painter ; pupil of Suayers and court painter to Louis XIV., whom he accompanied on his campaigns in Flanders in order to paint the king's battles, sieges and victories. He was made a member of the Academy in 1673, and died in Paris in 1690.

THE SIEGE OF OUDENARDE.

The beleaguerment of the famous fortress in East Flanders by Louis XIV. in 1658. The picture is in water colors, and is evidently the study by Van der Meulen for one of his great panoramic historical canvases.

Height, 10 inches ; length, 15 inches.

Chodowiecki, Daniel Nicolaus.

The famous painter, etcher, and character delineator was born in 1726 at Dantzic, and was at first a merchant's clerk. He commenced to study art at his leisure, and finally took it up seriously as a profession, following it and winning great success both by his pictures and his etchings. He died in Berlin in 1801.

LANDSCAPE AND FIGURES.

Height, 10 inches ; length, 14 inches.

Chodowiecki, D. N.

1726-1801.

AN OPEN-AIR SERMON.

Height, 10 inches ; length, 14 inches.

Heusch, Guilliam de.

Born at Utrecht early in the seventeenth century, and supposed to have been a pupil of Jan Both in Italy. He was Dean of the Guild in Utrecht in 1649, and died in that city some time between 1699 and 1712.

**VIEW OF A CITY IN HOLLAND, WITH
FIGURES.**

Signed at the left.

Height, 18 inches ; length, 26 inches.

Brueghel, Jan (the Younger).

Genre and landscape painter ; born in 1601 in Antwerp ; son and pupil of Velvet Brueghel, and a student in Italy. He died in Antwerp in 1675.

MOUNTAINOUS LANDSCAPE, WITH FIGURES.

Height, 12 inches ; length, 20 inches.

Lingelbach, Johannes.

Born at Frankfort-on-Main in 1622 ; went to Amsterdam to study in 1637, and worked also in Paris and in Rome. His pictures of Italian seaports, hunts and fairs are much admired. He died in Amsterdam in 1674.

BOHEMIANS PERFORMING FOR A TROOP OF PASSING CAVALIERS.

Height, 26 inches ; length, 37 inches.

121

Van der Helst, Bartholomew.

1613-1670.

Born at Haarlem, 1613; he settled in Amsterdam and made his career there, becoming one of the greatest portrait painters of his time. Died 1670.

THE BURGOMASTER'S WIFE.

From the Bettendorf gallery.

Height, 22 inches ; width, 18 inches.

122

Nanteuil, Robert.

Born in Rheims, 1630 ; died in 1678.

PORTRAIT OF A LADY, LOUIS XV. PERIOD.

123

Van Staveren, Jean Adrien.

Lived in the seventeenth century at Amersfoot ; known by his paintings of interiors, monks praying, and also allegorical subjects. He followed the style of Gerard Douw ; gave expression character to his works.

INTERIOR.

Height, 15 inches ; length, 12 inches.

124

Lancret (attributed to).

1690-1743.

THE HUNTER'S HALT.

Height, 18 inches; length, 25 inches.

125

INN NEAR THE FOREST.

Height, 18 inches; length, 25 inches.

126

Franck, Franz Friedrich.

Born at Augsburg in 1627; son and pupil of Hans Ulrich Franck. A noteworthy painter of historical and scriptural subjects; he died at Augsburg in 1687.

ABDUCTION.

Height, 23 inches; length, 30 inches.

127

Berchem, Nicholas.

Born in Haarlem, 1620; died in 1683; a celebrated painter of landscapes, animals, and history.

LANDSCAPE AND CATTLE.

Height, 16 inches; length, 20 inches.

128

Steen, Jan.

Born at Leyden in 1626; studied at Utrecht under Nicolas Knupfer, and under Jan van Goyen, whose daughter he married at The Hague. He stands foremost among the Dutch painters of familiar life, and is strong in humor and satire. He died at Leyden in 1679.

DUTCH INTERIOR.

Height, 14 inches; length, 17 inches.

129

Frey, Michel.

Born in 1750 at Biberach, but lived in Augsburg from 1768 to 1789; obtained a good reputation as an engraver.

LANDSCAPE AND FIGURES.

Height, 13 inches; length, 20 inches.

130

Schoevaerds, Mathys.

Lived at Brussels in the seventeenth century ; pupil of Boude-
wyns ; appointed elder of the St. Luke Academy in 1692.

LANDSCAPE AND FIGURES.

Height, 11 inches ; length, 16 inches.

131

Natoire, Charles Joseph.

Born at Nimes in 1700 ; won the Grand Prix de Rome 1721, and
three years later the first prize of the Academy of St. Luke. He
was director of the French Academy, 1751. He died in 1777.

MARÉCHAL DE SAXE.

One of the great captains of his age ; son of the Elector of
Saxony, King of Poland, and Marshal of France under Louis
XV. He was born in 1696 and died in 1750.

Height, 22 inches ; length, 19 inches.

132

Harlow, George Henry.

Born in England, 1787 ; pupil of Thomas Lawrence ; died 1821.

THE PET KITTEN.

Height, 28½ inches ; length, 24 inches.

From the collection of W. Walton, Esq., of Hurrytown Hall,
Cheshire.

Prud'hon, Pierre (attributed to).

Born at Cluny in 1758; he won the Grand Prix de Rome in 1782. He holds a high place among the artists of his school. Several of his pictures are at the Louvre and Versailles galleries. He died in 1823.

MADemoiselle DE LUYNES.

A descendant of the ducal family created by Louis XIII.

Height, 31 inches; length, 25 inches.

Velasquez (attributed to).

1594-1660.

QUEEN CHRISTINE OF SPAIN.

Queen of Philip II. of Spain.

Height, 16 inches; length, 11 inches.

Rigaud, H. (attributed to).

1659-1743.

MARÉCHAL DE VILLEROY.

Polished courtier at the court of Louis XIV. Made Marshal of France by favoritism, and without military capacity to recommend him, he was defeated at the battle of Ramillies. He was born in 1644 and died in 1730.

Height, 21 inches; length, 19 inches.

Lebrun, Charles.

Born in Paris in 1619; a pupil of Poussin, and received at the Academy in 1648. He was appointed court painter to Louis XIV., director of the Gobelins, and of the Academy of Painting, and died in 1690.

VINCENT VOITURE.

Born at Amiens in 1598. One of the poets and wits of the Hotel Rambouillet and of the French court, and a member of the Academy. He died in 1648.

Height, 28 inches; width, 22 inches (oval).

Lebrun, Charles.

1619-1690.

ALEXIS PIRON.

French poet, playwright, and famous epigrammatist. Born in 1689, and died in 1773.

Height, 28 inches; width, 22 inches (oval).

Nanteuil, Robert.

One of the most celebrated of early French portrait painters in pastel and oil. Born at Rheims in 1630, and died in Paris in 1678. He was extensively patronized by Louis XIV., and liberally supported by Marshal Turenne.

MADAME DE PROVENCE.

Height, 29 inches ; length, 23 inches.

Tournieres, Robert.

Born at Caen in 1668. He went early to Paris, and became a member of the Academy in 1702. He was appointed painter to the king, 1716, and died in 1752. Many of his paintings have been engraved.

THE MARQUIS DE LAUNAY.

The father of the Marquis de Launay who was governor of the Bastille under Louis XVI., and was killed by the mob when the fortress was taken in 1789.

Height, 17 inches ; length, 14 inches.

Painting mentioned in Siret's "Cyclopedia of Painters."

Bigg, William Redmore. 1050

Born in England in 1755. Artist of great reputation. His paintings are always true to life, and full of sentiment. Died in 1828.

THE COTTAGER'S FAMILY. 950

Engraved by W. Nutter.

Height, 40½ inches; length, 50¼ inches.

From the collection of Mrs. Nutting.

Lagrenée, Louis Jean François. 1905

Born in Paris in 1725; died in 1805. Pupil of C. Van Loo. Academician in 1755, rector in 1785. Appointed director of the Academy of Rome by Louis XVI. in 1781. Received the Legion of Honor from Napoleon I.

THE MARQUISE DE NOAILLES.

Wife of the Marquis de Noailles, the French statesman and philanthropist who, as a deputy of the nobility at the States General in 1789, advocated the emancipation of the people from the feudal tyranny which precipitated the French Revolution.

Height, 42 inches; length, 36 inches.

142

Bart, D. de.

1781-1842.

MARINE.

Height, 14 inches; length, 17 inches.

143

Le Clerc, Sebastien.

Born at Paris in 1676, and a pupil of Bon Boullongne. He painted history, religious subjects, and genre, and many of his works are in the Louvre and other French museums. He died in Paris in 1763.

PASTORAL SCENE.

Height, 9 inches; length, 12 inches.

144

Marne, Jean Louis de.

1754-1829.

LANDSCAPE, WITH FIGURES AND ANIMALS.

Height, 16 inches; length, 18 inches.

Terburg, Gerard.

Born at Zwolle *circa* 1615; pupil of his father, and studied independently in Amsterdam and Haarlem. Travelled also in Germany, Italy, Spain, England, and France, painting portraits and genre. A first-rate and thoroughly original master. He died at Deventer, Holland, in 1681, having been burgomaster of that town.

THE MESS ROOM.

Height, 36 inches; length, 45 inches.

From the collection of Count Stadion.

Claude Lorrain.

Born in Champagne, on the Moselle, in 1600, Claude Gellée, called le Lorrain, learned to draw from his older brother, who was a wood engraver. At the age of thirteen he was taken to Italy by a relative, and there commenced to paint, at Naples, as a pupil of Godfrey Wals. He afterwards worked in Rome under Agostino Tasse. By the time he was thirty-five years of age Claude was a famous painter in Rome, patronized by kings and potentates, and acknowledged as the founder of an immortal school of landscape. He died in Rome, covered with honors and enriched by his own genius, in 1682.

THE SHEPHERDS.

Height, 35 inches; length, 24 inches.

147

Mans, Francis.

Holland. Seventeenth century.

SCENE IN A FISHERMAN'S VILLAGE IN
HOLLAND.

Height, 19 inches ; length, 27 inches.

148

SCENE IN HOLLAND.

Height, 19 inches ; length, 27 inches.

149

Berchem, Nicolaas.

Born in Haarlem in 1620 ; pupil of his father, of Jan van Goyen and others, and a student in Italy. His landscapes enlivened with figures and cattle rank as his choicest works. He died in Amsterdam in 1683.

LANDSCAPE, WITH FIGURES AND CATTLE.

Height, 22 inches ; length, 26 inches.

150

Laenen, Christian Van der.

Born at Antwerp about 1570, and a pupil of Rubens. His works are very rare. He died in 1628.

OFF DUTY.

Height, 19 inches ; length, 25 inches.

Rottenhaemer, John.

Born in Munich, 1564 ; a student under his father and Donouwer and in Italy. He painted many pictures for the Emperor Rüdolph II., and was one of the most esteemed painters of his time. He died at Augsburg in 1623.

THE JUDGMENT OF SOLOMON.

Height, 22 inches ; length, 26 inches.

Martin, J. B.

Born in Paris in 1659, and the son and pupil of Pierre Denis Martin and of La Hire ; appointed director of the Gobelins after the death of Van der Meulen ; he accompanied Louis XIV. in all his wars ; the pictures he painted for the Museum of Versailles gave him the name of Martin of the Battles.

THE SIEGE OF BESANÇON.

A powerful battle scene, with an equestrian portrait of Louis XIV.

Signed at the left.

Height, 35 inches ; length, 50 inches.

Van Honthorst, Gerard.

Born at Brabant in 1590 and studied under Abraham Bloemart, after which he spent several years in Rome, and on his return in 1619 was appointed court painter by King Frederick in Prague. Later, in 1628, by order of King Charles I. of England, he executed portraits and historical paintings for the Banqueting Hall, Whitehall. He also painted a series of pictures from Danish history for the King of Denmark. He died in 1656.

CARNAVAL.

A merry party are trying to compel a cat to take part in their festivities.

Signed at the left ; dated 1654.

Height, 37 inches ; length, 51 inches.

Casanova, Francesco.

Born in London in 1727, the son of an Italian actor and singer, and brought up in Venice, where he was a pupil of Guardi and Simonini ; he became a member of the French Academy in 1763, and was employed by Catherine II. of Russia to illustrate her victories over the Turks. He died in 1805.

BATTLE SCENE.

Height, 19 inches ; length, 23 inches.

155

Wouvermans, Philip.

1619-1668.

BATTLE OF ST. GOTHAR, 1663.

The Austrians, assisted by the French, defeated the Grand Vizier Kaprugli.

Signed at the left.

Height, 14 inches ; length, 17 inches.

156

Lancret, Nicolas (attributed to).

Born in Paris in 1690 ; a pupil of Dulin and Gillot, and formed himself after the style of Watteau. He was admitted into the Academy in 1719, and died in Paris in 1743.

GARDEN PARTY.

Height, 20 inches ; length, 25 inches.

157

Descourt, Hubert.

A fashionable French portrait painter of the eighteenth century, and a pupil of Hyacinthe Rigaud.

THE DUCHESS DE CHATILLON.

Height, 33 inches ; width, 27 inches (oval).

Detroit, François.

Born in 1645, his career, until his death in 1730, was that of one of the most celebrated painters of his time. His portraits of the Duc du Maine and Madame de Montespan are in the Dresden Museum; he was a member of the Academy, and was sent to Bavaria by Louis XIV. to paint the Dauphiness.

PORTRAIT OF THE MARQUISE DE LOUVOIS.

The wife of Louvois, Minister of War under Louis XIV. Taken in front of her chateau in the Department de l'Yonne.

Exhibited at the Portrait Show, New York, 1896.

Height, 18 inches; length, 12 inches.

Lely, Sir Peter.

Born in Westphalia in 1617; a pupil of Peter Grebber. He came to England in 1641, and was appointed court painter by Charles I. He was knighted, with a pension of 4,000 florins, by Charles II., and died in 1680.

LADY FALCONBERG.

The eldest daughter of Oliver Cromwell, and wife of Lord Falconberg.

Exhibited at the Portrait Show, New York, 1896.

Signed at the left.

From the collection of Lady Harborough.

Height, 49 inches; length, 40 inches.



NO. 159.—LADY FALCONBERG, BY SIR PETER LELY.

Morland, George.

Born in the Haymarket, London, 1763; pupil of his father; died in 1804. He came of a family of painters of some note, and his father was a portrait painter and drawing master, who also dealt in pictures. The boy was born in the Haymarket, London, on June 26, 1763, and under his father's tuition he drew and painted with marked ability while yet a little child. His talent was so great, and his ability so marked, that he found an abundance of patronage from both private collectors and dealers, and the popular nature of his subjects made a wide market for his works in the form of engravings. How wonderful his native talent was is shown by the fine quality of the pictures he produced. In the last eight years of his life he left a record of nearly eight hundred paintings, besides hundreds of drawings made for the engravers or for quick sale to collectors.

FRUIT GATHERERS.

Height, 12 inches.; length, 15 inches.

Original from which the engraving was made by M. Meadows, 1799.

SSX.

MODERN PAINTINGS

161

Inness, George.

ost

The death of George Inness, in 1894, ended the career of one of the greatest landscape painters of modern times, and of an artist so thoroughly American in spirit and in his productions that his departure from life assumed the importance of a national loss. He was the son of a merchant; was born at Newburgh, N. Y., in 1825; and, apart from some rudimentary instructions in drawing, a little experience as a map engraver's apprentice, and slight guidance in painting from Regio Gignoux and Asher B. Durand, was entirely self-educated in his art. An investigatory spirit, a resolute will, and the intelligent study of the works of the masters in Europe combined with his native genius to develop his powers. He continued active and productive, inventive and progressive at his easel until his departure upon a vacation tour of England and Scotland, during which he died. While he painted many pictures of European scenes, particularly in France and Italy, he is strongest and most individual in his American landscapes.

EVENING GLOW.

Height, 20 inches; length, 30 inches.

162

De Penne, O. H.

Born in Paris. Medals: third class, 1875; second class, 1883; silver medal, Exposition Universelle, 1889. Hors Concours.

POINTERS.

Height, 16 inches; length, 13 inches.

163

Bouvet, Max.

Born in Paris. Second-class medal, Salon, 1895. Orders of Leopold of Belgium, and Nicham.

HAY STACKS.

Height, 17 inches ; length, 27 inches.

164

Kowalski, Alfred Wieruz.

Born at Warsaw, Poland ; pupil of Brandt.

RETURN FROM THE HUNT.

Height, 42 inches ; length, 63 $\frac{1}{4}$ inches.

165

Lesur, Henri.

Born at Roubaix. Medals : Salon, Paris, 1887 ; Exposition Universelle, 1889.

AN AFTERNOON IN THE LUXEMBOURG.

Height, 16 inches ; length, 12 inches.

166

YE OLDE SHOPPE.

Height, 16 inches ; length, 12 inches.

167

Richet, Léon.

The only pupil of Diaz.

LANDSCAPE.

Height, 20 inches ; length, 28 inches.

168

Rosa Bonheur.

Born in Bordeaux, 1822. Daughter and pupil of Raymond Bonheur. Taken by her father to Paris, 1830, and became a copyist of the Louvre. First exhibited original pictures of animals at Bordeaux, 1841. Received the first-class medal at the Salon of 1848, and at the instance of Horace Vernet was presented by the government with a Sèvres vase as an additional token of honor. In 1849 founded and became director of the Paris Free School of Design for Young Girls. Medals, 1845, 1848, 1855, 1867 ; Legion of Honor, 1865 ; Leopold Cross, 1880 ; other orders in Spain, etc. During the Franco-Prussian war her house and studio near Paris were protected by a guard of honor of Prussian soldiers upon special orders of the Crown Prince of Prussia.

LION AND LIONESS.

Water color.

Height, 11 inches ; length, 15 inches.

Amateur
111/044

169

DEER.

Water color.

Signed at the left.

Height, 11 inches ; length, 15 inches.

170

Ziem, Felix.

Born at Beaune, France. Studied at the Dijon Art Academy. Travelled and painted pictures in the south of France and Holland. Then visited Venice and Constantinople, and began the series of subjects by which his reputation was established. Received his first Salon medal 1851 ; Legion of Honor, 1857 ; Officer, 1878. Ziem's pictures of Venice and of Constantinople were the first to do justice in modern times to the picturesque possibilities of their subjects. While preserving the material characteristics of his scenes, he invests them with a splendor of order in keeping with their historical associations and the spirit of the gorgeous past of which they are magnificent if decaying monuments.

KIOSQUE D'AMURAT.

Signed at the right.

From the Sammarcelli collection.

Height, 21 inches ; length, 31 inches.

Vollon, Antoine.

Born in Lyons, 1833, and a pupil of Theodule Ribot, Antoine Vollon is a masterly painter of genre subjects, landscape, marines and still life, though it is by the latter class of pictures that he is most widely known throughout the civilized world; for instance, he secured his appointment as an officer of the Legion of Honor, in 1878, by a picture of two fish, which is now in the Luxembourg. He continues to paint landscape and the figure when the mood is on him, with a vast breadth and freedom and truth to nature, in spite of the superior popularity won by his bold and powerful technique and splendor of color in his still-life subjects.

STILL LIFE.

Signed at the left.

Height, 9 inches ; length, 13 inches.

Desgoffe, Blaise Alexandre.

Born in Paris, 1830. Nephew and early pupil of his uncle, Alexandre Desgoffe, the landscape painter. Studied under Flandrin and Bouguereau, and eventually devoted himself to the painting of still life, in which he combined a marvellous accuracy

of detail and color with breadth and brilliancy of effect. Medals in 1861, 1863, etc. Legion of Honor, 1878.

CRYSTAL AND OBJECTS OF ART.

Blaise Desgoffe is the only still-life artist authorized by the French government to paint objects of art which are in the Louvre Museum. In this picture are the statue of Henri IV. as a child, by Bozio, and a superb piece of crystal, both in the Louvre. This painting was exhibited at the Exposition Universelle, 1889.

Signed at the left.

Height, 35 inches ; length, 25 inches.

173

Daubigny, Charles François.

Born in Paris, 1817. Became a pupil of Edmé François, also studied under Delaroche and in Italy. Exhibited at Salon, 1838. Medals, 1848, 1853, 1855, 1857, 1859, 1869. Legion of Honor, 1859. Distinguished also as an etcher. Died in Paris, 1878.

SUNSET.

Signed at the left.

Height, 8½ inches ; length, 9½ inches.

174

Van Marcke, Émile.

(See No. 80.)

COWS.

A group of cows standing in a meadow.

From the collection of Baron Mouvre.

Signed at the right.

Height, 10 inches; length, 15 inches.

175

Diaz, Narcisse Virgile.

Full name, N. V. Diaz de la Peña. Born of Spanish parentage at Bordeaux in 1808. Lost a leg by accident in his boyhood. Began as a porcelain painter. Settled in Paris as painter of landscapes and figures. Salon medals, 1844, 1846, 1848. Legion of Honor, 1851. Died at Mentone, 1876. Diaz was the most energetic and indomitable fighter of the men of 1830, and pushed himself resolutely before the public, advocating their theories and commanding respect for them in a voice which brooked no denial. His influence, like that of his illustrious associates, is vindicated by the many pupils and imitators of ability who have followed his style, without rivalling him.

TURKISH CHILDREN.

From the Post collection, Amsterdam.

Signed at the left.

Height, 11 inches; length, 13 inches.

176

UNE SMYRNOTE.

Signed at the left.

Height, 14 inches ; length, 10 inches.

177

Breton, Jules.

Born at Courrières, 1817. Pupil of Drölling and of Dirigne, whose daughter he married. From the start he devoted himself to pictures of peasant life, conceived in a more hopeful and poetically brighter spirit than those of Millet. His first great hit was made in 1857 with his "Blessing the Harvest," now in the Luxembourg collection. Medals in 1855, 1857, 1859, 1861, 1867. Medals of Honor, 1872, etc. Has been an officer of the Legion of Honor since 1867. His works are to be found in all great public and private collections throughout the world. His picture of "The Communicants," sold in the Morgan collection in this city, brought \$45,000.

LA FILEUSE.

Painted by Jules Breton at the same period that he painted "The Communicants."

From the Post collection, Amsterdam.

Signed at the right.

Height, 14 inches ; length, 11 inches.

178

Daubigny, Charles François.

LES PRAIRIES FLEURIES.

Charming painting by Daubigny. Exhibited at the "Posthumous Exposition of the Works of Daubigny," where it was purchased by Mr. Weber, the well-known amateur of Hamburg, who has founded at his own expense a museum of fine arts in Hamburg.

Height, 9½ inches ; length, 20 inches.

179

Van Marcke, Émile.

(See No. 80.)

COW.

From the collection of Mr. Hubert Delrousse.

Signed at the left.

Height, 27 inches ; length, 37 inches.

180

Madrazo, Raimundo de.

Born in Rome. Medal, first class, 1878 ; gold medal, Exposition Universelle, 1889. Hors Concours.

VANITY.

The most appreciated paintings by Madrazo are those representing feminine figures of the Louis XV. period.

Signed at the right, on top.

Height, 31 inches ; length, 29 inches.

Meissonier, Jean Louis Ernest.

Born at Lyons, France, 1815. Pupil of Léon Cogniet in Paris. Earned his living, while studying painting, by designing illustrations for the publishers. Devoted himself largely to study of the Dutch old masters in the Louvre. Began by painting figure pictures on an extremely small scale. First exhibited at the Salon, 1834. Medals, 1840, 1841, 1843, 1848. Grand Medals of Honor, 1855, 1867, 1878. Legion of Honor, 1846; officer, 1856; commander, 1867; grand officer, 1878; member of Institute, 1861; member of Munich Academy, 1867; honorary member of Royal Academy, London, and of most continental academies. He is justly considered the reviver of the highest Dutch school of genre painting. Meissonier, although he painted by preference on a small scale, was not enfeebled in his technique by the minuteness of his labors. He remained until the end one of the greatest masters of anatomy and form in Europe. The test of enlargement, which has been applied to some of his smallest works, shows that they have the same breadth and strength as pictures of the largest dimensions. He died in Paris in 1891, and was buried with the greatest public honors ever shown to a French artist.

LES MOUSQUETAIRES.

Water color.

From the collection of Alexandre Dumas fils. In this charming work Meissonier illustrates the most celebrated of all the novels written by the elder Alexandre Dumas. The mousquetaire in front is d'Artagnan, and in the rear Athos, Porthos, and Oramis.

Signed at the right.

Height, 10 inches; length, 14 inches.

182

Rosa Bonheur.

(See No. 168).

COW'S HEAD.

Remarkable picture painted for Madame Miolhan-Carvalho, the celebrated artist who created Marguerite in Gounod's Faust, who owned a superb collection of modern paintings, at the sale of which this painting by Rosa Bonheur was purchased by Mr. Buneau-Varilla.

Signed at the left.

Height, 13 inches; length, 17 inches.

183

Corot, J. B. C.

Jean Baptiste Camille Corot was born in Paris, 1796, the son of a prosperous tradesman; pupil of Michallon and Victor Bertin, and travelled in Italy in 1826. Traveled much in France, painting from nature and creating a style out of his experiments. Although at first neglected by the public, his patrimonial fortune enabled him to live comfortably and paint to suit himself. He received medals 1833, 1848, 1855, 1867; was given the Legion of Honor in 1846, and became an officer in 1867. He died in Paris in 1875. The influence of Corot on the art of our time cannot be overestimated. He lifted landscape painting into the realm of idyllic poetry, just as Rousseau gave it a tragic, and Diaz a romantic significance. Each man painted according to his feelings. The spirit of the south which burned in Diaz, the melancholy of an unhappy life which darkened Rousseau, was replaced in Corot by a genial gayety of temperament which reflects itself in his works.

He was one of the earliest of the men of 1830 to receive public recognition, and when success did come to him it atoned for the neglect of the past.

LE FAUCHEUR.

An example of the best period of Corot ; has been engraved for the catalogue of George d'Ay, from whose collection this picture comes.

Signed at the left.

Height, 12 inches ; length, 18 inches.

184

Schreyer, Adolphe.

Paris ; born 1828. Belonging to a distinguished family, this artist enjoyed every advantage of travel and instruction. In 1855 he followed the regiment commanded by Prince Taxis to the Crimea. Medals, Paris, 1864, 1865, 1867 ; Munich, 1876 ; Order of Leopold, 1866.

ARAB CHIEFS IN MOROCCO.

Signed at the right.

Height, 11 inches ; length, 14 inches.

185

Millet, F., fils.

Son of the great Jean François Millet, who was his master.

SUNSET AT BARBIZON.

Signed at the right.

Height, 13 inches ; length, 19 inches.

186

Corot, Jean B. C.

(See No. 183.)

LA NUIT TOMBANTE.

(Twilight.)

Purchased from the celebrated collection of Dr. Seymour by Mr. Jos. de Kuyper, director of the Kunstschul of Rotterdam. Belonged later to Mr. Godala, stock broker in Paris.

Signed at the left.

Height, 16 inches ; length, 23 inches.

187

Henner, Jean Jacques.

Born in Bernuwiller, Alsace, 1829 ; pupil of Drölling and Picot. Won the Grand Prize at Rome, 1858 ; medals, 1863, 1865, 1866, 1878. Legion of Honor, 1873 ; officer of Legion, 1878. Studio in Paris.

MADELEINE REPENTIE.

(Repented Magdalena.)

Signed at the right.

Height, 36 inches ; length, 49 inches.

Troyon, Constant.

Born at Sèvres, France, 1810; learned the trade of porcelain painter; was taught drawing by the flower painter Riocreux; began in art as a landscape painter; first exhibited in Salon, 1833. After a journey to Holland in 1847 he began to paint cattle, with immediate success. Medals, 1838, 1840, 1846, 1848, 1855; Legion of Honor, 1849. Troyon was the perfecter of the modern school of cattle painting in France, of which Bracassat laid the foundation. His early successes as a painter of landscape enabled him to unite his studies of animals with their natural surroundings in a perfect harmony of spirit. It has been said of him that his groups of cattle are a part of the landscape, instead of the landscape being a background against which to display them, and it was by this triumph over the artificiality of the earlier animal painters that he commanded an attention from the public which he continued to enjoy until his death.

VALLÉE DE LA TOUCQUE.

From the sale of the Michel Lévy collection.

Mr. Michel Lévy was the great publisher of Paris who owned the copyright on all the works by Alexandre Dumas.

Signed at the left.

Height, 15 inches; length, 18 inches.

Rousseau, Théodore.

Pierre Etienne Théodore Rousseau was born in Paris, 1812, the son of a tailor; first exhibited in Salon, 1826; originally studied figure-painting, but turned for the subjects of his choice to nature. His youth was one of study and care, and his maturity one of trouble through the mental affliction of his wife, whose insanity eventually affected his own brain. For the purpose of secluding

his wife in her periods of aberration, he sought a retreat sufficiently near Paris for his own needs, and yet far enough away to remove her from its turmoil. So he became the actual founder of the immortal artistic colony at and around Barbizon, on the outskirts of the forest of Fontainebleau. Here he and Millet were companions, and here he found the inspiration of his grandest productions. He was medalled at the Salon of 1834, 1849, 1855; was made a member of the Legion of Honor in 1852, and died in a mental apathy just as he had received his Grand Medal of Honor in 1867. Some of his finest works were retained by him throughout his life, and became known only upon the sale of his effects after his decease.

THE ARTIST'S HOUSE AT BARBIZON.

From the collection of Mr. Isidore Bloch, Paris.

Signed at the left.

Height, 18 inches; length, 22 inches.

190

Dupré, Jules.

Born at Nantes, 1812. Learned to paint on porcelain. Studied from nature and the old masters in the Louvre. Exhibited in Salon, 1821, and won the favor of the Duke of Orleans. First Salon medal, 1833; Legion of Honor, 1849; officer of Legion, 1870. Died near Paris, 1889.

LE REPOS DES MOISSONNEURS.

(The Rest of the Harvesters.)

This painting was painted to order for the Duke of Orleans, and was about to be delivered when the Duke was killed in 1842. The tragic death of the son of King Louis Philippe caused so much sorrow to Jules Dupré that he never consented to part with this important painting as long as he lived.

Height, 55 inches; length, 71 inches.

Salvator Rosa.

One of the most original Italian masters of the seventeenth century, born near Naples in 1615, and a pupil of his uncle, Paolo Greco, and his brother-in-law, Francesco Fracanzano. He exhibited his command of all classes of subjects, but his landscapes are the most esteemed. He died in Rome in 1673.

LANDSCAPE.

From the collection of Count Potocki.

Height, 27 inches ; length, 35 inches.

LETTER FROM THEOBALD CHARTRAN.

(Translated.)

NEW YORK, *March* 10, 1896.

DEAR MR. BRANDUS:—You have asked my opinion on the paintings of Salvator Rosa and Poussin that you have in your gallery.

I will answer very frankly that those two canvases seem to me very interesting.

The Poussin is very curious as to its execution and *very rare* on account of its small dimensions ; the composition is very fine—it is full of action and of the *belle époque* of this French master.

As to the Salvator Rosa of the Potocki gallery, it is of *une belle allure*, and painted with the maestria which was the main quality of Salvator Rosa.

Although this work does not bear the signature of the master, it is nevertheless—for all those who know something about the ancient school—one of the most original that he has executed.

To conclude, I wish to say that I had the greatest pleasure to see and see again those two canvases, and that I would be very happy if they were my own.

Thanking you a thousand times, my dear Mr. Brandus, I am,
etc., CHARTRAN.

Poussin, Nicolas.

Born at Andelys in 1593, this great French painter of historical landscape studied in Paris and in Rome, where he died in 1665. His career is a romance of early poverty and later affluence. He was for a time first painter to Louis XIII., but eventually returned to Italy, where he remained. His works are of the highest esteem in the great European collections.

BATTLE OF REPHIDIM.

The picture illustrates the following passage of Exodus xvii. 8-13 :

8. Then came Amalek, and fought with Israel in Rephidim.

9. And Moses said unto Joshua : Choose us out men, and go out, fight with Amalek; to-morrow I will stand on the top of the hill, with the rod of God in mine hand.

10. So Joshua did as Moses had said to him, and fought with Amalek; and Moses, Amron and Hur went up to the top of the hill.

11. And it came to pass, when Moses held up his hands that Israel prevailed, and when he let down his hands Amalek prevailed.

12. But Moses' hands were heavy; and they took a stone, and put it under him, and he sat thereon, and Amron and Hur stayed up his hands, the one on the one side, and the other on the other side; and his hands were steady until the going down of the sun.

13. And Joshua discomfited Amalek and his people with the edge of the sword.

Dated 1656 and signed at the right, on the saddle of a horse.

Height, 21 inches; length, 30 inches.

193

Opie, John.

Born at St. Agnes, Cornwall, in 1761. Became a member of the Royal Academy in 1788; and later Professor of Painting in the Royal Academy. He died in London in 1807.

MISS FORDYCE.

Height, 30½ inches; length, 25½ inches.

194

Mignard, Pierre.

1612-1695.

MADemoISELLE DE VALOIS.

Françoise Madeleine d'Orleans, born in 1648 and died in 1674, was the third daughter of Gaston d'Orleans and of Marguerite de Lorraine, his second wife. She married Charles Emmanuel II. of Savoy.

A half length, in a blue dress, with a corsage of brown satin adorned with pearls. Holding a wreath in her right hand, a pearl necklace at her throat, drapery and landscape background. A capital example by Mignard, painted at the time of the betrothal of Mademoiselle de Valois to the Duke of Savoy.

From the collection of Monsieur Henry de Gesne.

Height, 56 inches; length, 41 inches.

Drouais, François.

60-1
Born in Paris in 1727, and died there in 1775. He was the son and pupil of Hubert Drouais, and of Carle Van Loo, Natoire, and Boucher. He was received into the Academy in 1758, and was the most popular portraitist of his time. At the De Morny sale his "Little Boy" brought \$5,000. Drouais was court painter after 1758.

PORTRAIT OF MADAME D'ORLEANS.

Daughter of the Prince de Conti, wife of the Duc d'Orleans, and mother of Philippe Egalité, Duc d'Orleans in 1785.

Exhibited at the Portrait Show, New York, 1896.

From the collection of Monsieur Henry de Gesne.

Signed at the right.

Height, 36 inches ; length, 28 inches.

Lawrence, Sir Thomas.

2xxx
Born in Bristol in 1761 ; pupil of Sir Joshua Reynolds. He was received at the Academy in 1795 ; appointed painter to King George III. ; president of the Academy in 1820. Died in 1830.

HENRIETTA FRANCES, COUNTESS OF BESSBOROUGH.

Height, 25 inches ; length, 30 inches.



NO. 193.—MADAME FOX-ROSA, BY DELAITE.

197

Beechy, Sir William.

Born at Burford, 1753. Painter to the Queen. Member of the Royal Academy of London. Died in 1839.

LADY SOMERSET.

Height, $24\frac{5}{8}$ inches ; length, $29\frac{1}{2}$ inches.

198

Greuze, Jean Baptiste.

Born at Tournus, in Burgundy, 1725; pupil of Gromdon at Lyons; afterwards studied at the Academy at Paris, and in Rome. Elected associate of the French Academy of Painting in 1755, elected full member in 1769. Died 1805.

PORTRAIT OF MLLE. NECKER.

Daughter of the banker Necker and afterwards Mme. de Staël, wit, authoress, and intrigante. Born 1766, died in 1816.

Signed at the right centre.

Height, 28 inches ; length, 25 inches.

199

Mignard, Pierre (attributed to).

1612-1695.

ANNE OF AUSTRIA.

Daughter of Philip III. of Spain, wife of Louis XIII., and mother of Louis XIV., during whose minority she was Queen Regent of France. She was born in 1602 and died in 1666.

Height, 14 inches ; length, 11 inches.

200

Rocquet.

Pupil of Nattier. Period of Louis XV.

PRINCESSE D'EPERNAY.

200 "A"

Schreyer, Adolphe.

ARAB CHIEF.

Signed and dated at the right.

Height, 45 inches ; length, 36 inches.

FIRST AFTERNOON'S SALE

THURSDAY, APRIL 16TH

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

- 201 Candelabras. Pair of church candelabras in brass.
- 202 Stove. Porcelain, made during the reign of Henry II. of France. Can be used as a jardiniere ; rare antique.
- 203 Pair Vases. Sèvres, cameo decoration, snake and Medusa ; gilt handles, dark-blue ground.
- 204 Pair Vases. Delft.
- 205 Vase. Rare old Chinese of the Louis XV. period.
- 206 Porcelain Jar. White ground with gold decoration. First Empire period.
- 207 Pair Candlesticks. Antique silver-plated.
- 208 Inkstand. First Empire, with gilt bronze cherubs holding the ink wells.
- 209 Bronze. Gilt bronze Grecian figure, on yellow marble base.

- 210 **Thermometer.** First Empire, in gilt bronze, mounted on three claw feet.
- 211 **Menu Holders.** In shape of fans, antique silver repoussé work.
- 212 **Sugar Spoon.** Louis XV., in antique silver, beautiful repoussé pattern.
- 213 **Curtain Knobs.** Five pairs First Empire curtain knobs, in chased ormolu.
- 214 **Candlestick.** First Empire, bronze.
- 215 **Bronze.** Original bronze, called the Modern Ceres, signed by George Levy.
- 216 **Paper Weight.** Bronze letter holder and paper weight, a dog, the mouth being articulated ; yellow marble base.
- 217 **Pair Candelabras.** Two-light, silver-plated, Louis XVI.
- 218 **Inkstand.** Empire gilt bronze, shell shape, supported by three griffins ; Egyptian marble base.
- 219 **Bell.** Empire gilt bronze, formed by a statuette of the Emperor.
- 220 **Three Statuettes.** Antique, Emperor Napoleon I.
- 221 **Three Antique Watches.** Of the Renaissance period.
- 222 **The Twelve Cæsars, in Wax.** Framed. Fine specimen of wax modelling of the Louis XVI. period.
- From the collection of Count Potocki.

- 223 **Pair Large Corinthian Vases.** In bronze, beautifully chased.
- 224 **Porcelain Plate.** Sèvres, decorated centre representing the "Château de Rambouillet," dark-blue border with gold scroll.
- 225 **Sèvres Plate,** with painted flowers in centre and on border ; gold ground.
- 226 **Three Plates.** Sèvres, with portraits of Empress Josephine, Marie Louise, and the King of Rome. White border, with rich gold decoration.
- 227 **Two Cups.** Sèvres, made in the National Manufactory of Sèvres in 1874, eggshell paste, light blue and white.
- 228 **Cup and Saucer.** First Empire, burnished gold, with hand-painted panel.
- 229 **Sugar Bowl.** Made and decorated at Sèvres in 1874.
- 230 **Cup and Saucer.** Sèvres, with hand-painted panel portrait of the King of Rome on imperial green ground ; handle and claws burnished gold.
- 231 **Empire Vase.** In bleu de roi, with imperial N and crown in gold.
- 232 **Six Billiard Pockets.** Gilt bronze, Empire, formed by the head of Napoleon.
- 233 **Three Bronze Statuettes.** Emperor Napoleon.

- 234 **Three Bronze Statuettes.** Emperor, on Egyptian marble base.
- 235 **Eagle.** Empire ; carved gilt wood.
- 236 **Bronze Bust.** Emperor Napoleon, crowned with a laurel wreath, 1805, set on massive bronze pedestal.
- 237 **Bronze Statue.** Turenne, in gilt bronze, mounted on serpentine marble base.
- 238 **Paper Cutter.** Silver-plated, Florentine, of the Renaissance style.
- 239 **Sugar Sifter.** In antique silver, Louis XVI. style.
- 240 **Two Salt Cellars.** Louis XV., silver, with openwork representing cherries.
- 241 **Silver Caddy Box.** Louis XV., richly decorated in repoussé work.
- 242 **Perfume Burner,** of the Empire period.
- 243 **Paper Weight** in shape of the throne of Napoleon in the château of Fontainebleau ; made about 1804.
- 244 **Bronze.** Two small gilt bronze statuettes of Napoleon I., on Egyptian marble base.
- 245 **Two Bronze Statuettes.** Emperor Napoleon.
- 246 **Bronze Statue.** Representing the Emperor at Boulogne, 1805. Iron column for pedestal.
- 247 **Cup and Saucer.** Sèvres porcelain, decorated in rich burnished gold.

- 248 **Empire Cup and Saucer.** Sèvres porcelain.
Dark-blue ground, with flower decoration in
burnished gold and the imperial N and em-
blem of war.
- 249 **Two Large Cups and Saucers.** Bleu de roi,
with fleur-de-lis in gold, and painted panels
by Pascault.
- 250 **Cup and Saucer.** In burnished gold.
- 251 **Pair Sèvres Vases.** First Empire period,
Medici pattern, bleu-de-roi ground, with bur-
nished gold pedestal and bowl. Grecian fig-
ures for handles.
- 252 **Pair Corinthian Sèvres Vases.** Bleu de roi,
burnished gold and panels of hand-painted
flowers, winged griffin handles. Made during
the reign of Napoleon I.
- 253 **Large Carved Lava Stone.**
- 254 **Small Empire Clock.** In gilt bronze.
- 255 **Pair Candlesticks.** Gilt bronze, shape of urns
resting on three legs, with lions' claws and
lions' heads on top. Finely chiselled.
- 256 **Vases.** Pair, in gilt bronze.
- 257 **Candelabras.** Louis XV., two lights, in
superbly chased ormolu.
- 258 **Clock.** First Empire, in gilt and bronze, Gre-
cian pattern.
- 259 **Candlesticks,** in gilt bronze. Directoire period.

- 260 Pair Vases.** Gilt bronze, on red marble base.
First Empire period.
- 261 Pair Candelabras.** Louis XV., two lights.
- 262 Pair Vases.** Sèvres, of the Louis XV. style,
turquoise-blue ground, with two painted panels
by Malpass, after Boucher, gold scroll deco-
ration, ormolu handles and base.
- 263 Vase.** Porcelain, top and lower part in bleu de
roi, with gold decoration, centre in white,
with the portraits of Napoleon and Empress
Josephine. Gilt bronze base.
- 264 Pair Louis XIV. Figures.** Carved wood, gilt.
- 265 Empire Piano Stool.** Mahogany, with ormolu
mountings of laurels, upholstered in light-
blue and gold damask of the period.
- 266 Two Louis XIV. Armchairs.** Gilt cane back
and seat, exquisite brocade silk cushion of
the period.
- 267 Two Rich Armchairs.** Directoire, in white
and gold, the arms supported by gilt carved
caryatides, upholstered in delicate blue frappé
silk and gold laurel stripes.
- 268 Screen.** First Empire, in mahogany, with ormolu
sliding panel in red and yellow silk.
- 269 Backgammon Table.** Empire, with rich or-
molu mounts, white and green ivory inlaid
on ebony and mahogany.

270 Antique Table. Square lady's work table.
Drawer lined with antique silk.

271 Table. Shape of a lyre. Small drawer lined
with antique silk.

272 Window Seat. Mahogany and ormolu mounts;
upholstered in red velvet.

273 Piano Stool. In mahogany with ormolu mounts;
revolving seat, covered with rich green and
gold silk of the period.

274 Six First Empire Chairs. Richly upholstered
in red, with gilt designs of laurels and
wreaths. The back and legs are profusely
decorated with gilt metal ornaments of First
Empire designs.

275 First Empire Piano Stool. In solid mahog-
any, with ormolu mounts and rich covering of
green satin; decorated in gold.

276 Three Louis XVI. Chairs. Violin shape,
cane seats, with cushions in delicate pattern
of flowers and wreath on blue background.

277 Two Louis XIV. Armchairs. Green and
gold lacquered wood, seat and back in gilt
cane, with cushion in rich satin.

278 Meridienne Sofa. In mahogany, exquisitely
chiselled ormolu mounts, upholstered in
Empire damask, cherry background, with
laurels and wreaths in gold.

- 279 **Lady's Empire Secretary.** Mahogany ; has drop leaf and mirror in centre panel, ormolu mounts.
- 280 **Console Table.** In San Domingo mahogany, superb gilt bronze mounts, richly chased ; drawer, marble top.
- 281 **First Empire Clock.** Ormolu, of an exceedingly rare design.
- 282 **Pair Gilt Bronze Vases.** On Egyptian marble pedestals, ornamented with ormolu mounts.
- 283 **Pair First Empire Candelabras.** Six lights, in gilt bronze, supported by three claw feet on solid ormolu base.
- 284 **Large and Unique Sèvres Vase.** Emerald green, with two hand-painted portraits of Napoleon I. and Josephine (signed by Maglin), gilt bronze base supported by claw feet, handles formed by winged caryatides in gilt bronze.
- 285 **Pair Louis XVI. Vases.** Pâte tendre ; two rams' heads in gilt bronze ; on each vase is decorated a gold fleur-de-lis and the royal coat of arms on bleu-de-roi ground.
- 286 **Pair Louis XVI. Vases.** Gilt bases. Each bowl is decorated with a miniature of Marie Antoinette by Panart.

ANCIENT ENGRAVINGS IN FRAMES OF THE PERIOD

287 Colored Engraving. Emperor Napoleon, after
Levachez.

288 Colored Engraving. Emperor Napoleon at
Jena.

289 Colored Engraving. The King of Rome.

290 Small Colored Engraving. Marie Antoin-
ette.

291 Five Small Colored Engravings represent-
ing :

Napoleon at Marengo,
Napoleon receiving the keys of Vienna,
Napoleon at Wagram,
Napoleon at Antwerp,
Napoleon at Vienna.

292 Colored Engraving. Napoleon on the eve of
Austerlitz.

293 Colored Engraving. Napoleon before the
battle of Wagram.

294 Colored Engraving. Napoleon's grave at St.
Helena.

295 Three Colored Engravings representing :
Empress Josephine,
Napoleon,
Madame Laetitia.

- 296 **Napoleon at Eylau.** Large colored engraving. Empire frame in red and gold with the imperial N and stars.
- 297 **Napoleon on Horseback.** By Levachez.
- 298 **Marie Antoinette.** Large colored engraving with frame surmounted by royal emblems.
- 299 **Colored Engraving** representing the Coronation of the Emperor. Fine carved gilt frame with the imperial emblems.
- 300 **Engraving.** Napoleon le Grand. Rare colored engraving and frame of the period. Dedicated to Napoleon's mother.
- 301 **Colored Engraving** representing Napoleon with his son, the King of Rome, in the library of the palace of St. Cloud.
- 302 **Engraving.** The Emperor and the Empress Josephine in "grand costume," after Isabey.
- 303 **Engraving.** The Emperor and Empress in "petit costume," after Isabey.
- 304 **Engraving.** The morning of 18th Brumaire. The drawing-room of Madame Bonaparte. One of the finest colored engravings of the First Empire period.
- 305 **Engraving.** The divorce of Josephine, December 15, 1809.
- A remarkable work of art of the period, with portraits of Napoleon, Josephine, Mme. de la Rochefoucauld, Marshal Bessieres, Ney, Talleyrand, Queen Hortense, Cambaceres, Eugene Beauharnais and Murat. After the painting by Schopin.

306 Autograph of Marie Leczinska.

"A." Signature of the wife of Louis XV. on an official document, dated Versailles, April 19, 1766.

"B." Two steel engravings of Marie Leczinska and of Louis XV., after the paintings by Van Loo. Louis XV. style frames.

307 Drawing. Head of a woman. By J. L. David (1748-1825).

308 Drawing. By F. Boucher (1703-1770).

MINIATURES

MOSTLY REPRODUCTIONS

309 Water Color. English Hussar, signed Cosway.

310 Napoleon and Josephine. In ormolu frames of the period. (A pair.)

311 Mme. de Stael. Frame in blue enamel on silver.

312 Miniature of a Lady. Signed Dumont.

313 Mme. de Soubise. Signed Bracas.

314 Miniature of a Young Lady. Louis XVI. period. Signed Sebastien.

315 Mlle. Hall. Daughter of the artist. Signed Hall.

- 316 **Mme. Campan.** Celebrated by her memoirs on Marie Antoinette. Signed Callet, dated 1789.
- 317 **Duchesse de Duras.** Signed Lagrenée.
- 318 **Miniature of a Lady.** Signed Verneuil.
- 319 **Comtesse Dalau.** Period of Louis XVI. Signed B. C., dated 1769.
- 320 **Napoleon in Russia.** Enamel on porcelain. Ormolu frame of the period.
- 321 **La Dubarry.** Signed Volot.
- 322 **Miniature of a Lady of Louis XIV.** Period.
- 323 **Madame Elisabeth** (sister of Louis XVI.). Signed Vestier.
- 324 **Mlle. Vigée.** Signed Hall.
- 325 **Madame de Provence.** Signed Latour. Louis XV. ormolu frame, beautifully chiselled.
- 326 **Henriette de France.** Superb miniature. Signed T. Chatellerant. The original painting is in the Musée de Versailles. Louis XV. style ormolu frame on rosewood plaque.
- 327 **Mme. de Fontanges.** Signed Maj.
- 328 **Large Miniature of Madame Vigée-Le Brun.** Signed Sorelle. Empire ormolu frame, mounted on rosewood.
- 329 **Very Large Miniature of Mme. Victoire.** Signed by Dingler. After Nattier, the original being in the Musée de Versailles. Size, 5 x 4; superb Louis XV. style ormolu frame, mounted on rosewood.

- 330 Mme. de Genlis. Signed André Polin.
- 331 Marie Antoinette. Signed Bartolozzi, dated 1785. Collection number on back of frame underneath the brass plate.
- 332 Leonora Galigai. Signed A. R.
- 333 Queen Louise of Prussia, after Vigée-Le Brun. Signed Le Guay. Superbly chased First Empire ormolu frame.
- 334 Général Regnier. General under Napoleon I., distinguished himself in the campaign of Russia in 1813. A superb work of art, on vellum, by Baron Gérard, and signed.
- 335 Général Sébastiani. General under Napoleon I. By Baron Gérard, and signed.

BRONZES, PORCELAINS, AND MISCELLANEOUS

- 336 Large Statue. Emperor Napoleon I. Model plaster cast for the monument erected in Boulogne.
- 337 Vase. Sèvres style, green ground, gold scroll of the imperial eagle and crown, finely painted portrait of the Empress Josephine, finely chased ormolu handles, square porcelain base, with ormolu mounts.

- 338 **Empire Vase.** Bleu-de-roi ground with gold decoration, the imperial crown and N on one side, surrounded by a wreath of laurels.
- 339 **Pair Vases.** Sèvres style, dark-blue ground with gold decoration, painted medallions representing landscapes, ormolu bases.
- 340 **Empire Coffee Service.** Composed of two tea pots, milk pitcher, sugar bowl and bowl; pure white kaolin, with gold scroll decorations. Leather case.
- 341 **Pair Candelabras.** Louis XVI. style, gilt bronze, two lights, with sliding shades in green moiré silk.
- 342 **Candelabras.** Three lights, Louis XV. style, gilt bronze.
- 343 **Empire Clock.** In gilt bronze. Mythological winged figure, chased dial and bas-relief.
- 344 **Pair First Empire Candelabras.** Six lights, in gilt bronze.
- 345 **Empire Console Table.** In mahogany, with ormolu mounts.
- 346 **Empire Work Table.** Mahogany, with ormolu mounts. Drawer lined with antique silk.
- 347 **Mirror.** Louis XV. style, magnificently carved gilt frame; engraved figure on Venetian plate.
- 348 **Antique Fabric.** Two strips of antique embroidered velvet and silk of the Renaissance period.

349 Tapestry. Imitation, representing a scene from "Faust." Painted by Du Mont.

350 Empire Table Cover. Green silk.

351 Lady's Costume. Period of Louis XV., in rich antique silk, embroidered. In perfect state of preservation.

352 Candelabras. Louis XIV. style, two lights, in solid ormolu, with sliding green shades.

353 Candelabra. Three lights, in gilt bronze, beautifully chiselled. Has sliding shade in green moiré silk. Marble base.

354 Empire Chandelier. In gilt bronze. Arranged for six electric incandescent lights.

355 Pair Empire Wall Lights. Arranged for two electric incandescent lights. Solid ormolu of the period.

356 Pair Empire Wall Lights. Arranged for three electric incandescent lights. Solid ormolu of the period.

357 Florentine Clock. Horizontal, in gilt bronze, beautifully chased. Similar to the one in the Sauvageot-collection in the Louvre.

358 Wall Clock. Louis XV. style, supported by handsome bracket. Especial attention is called to the gilt bronzes, which are superbly chased, and to the dial, which is of a very rare pattern.

359 Empire Vase. In dark blue, with burnished gold decoration, the imperial N and crown on one side and a hand-painted panel representing Napoleon in the Italian campaign on the other.

360 Pair Empire Vases. Bleu-de-roi ground, profusely decorated with imperial emblems in gold, with delicate chasing.

361 Vase. Style of Louis XV., bleu-de-roi ground, with two panels painted by Amblet. Numerous gold scroll decorations; side handles of two solid gilt bronze cherubs; cover in bleu de roi and gold.

FURNITURE, BRONZES, CLOCKS, ETC.

362 Jardiniere Table. Empire period, with fine ormolu mounts.

363 Two Empire Consoles. In walnut, with gilt carvings; marble top.

364 Two Louis XIV. Chairs. In carved gilt wood, upholstered in velours de Gène of the period.

365 Six Louis XV. Armchairs. In gray and gold wood, upholstered in floriated silk.

- 366 Bedroom Suite.** Of the Directoire period, composed of bedstead, one armchair, two side chairs, and one seat. Upholstered in silk of a very delicate shade, with embroidered flowers.
- 367 Panels.** Seven decorative hand-painted panels of the period of Louis XVI.
- 368 Panel.** Louis XVI., white and gold carved wood, with an oil painting after Boucher; has French plate mirror.
- 369 Screen.** Two-fold, carved gilt wood, of the Regence period, panels in antique red silk of the same period.
- 370 Louis XVI. Marquise.** With delicate carvings of flowers in gilt wood, and antique silk covering of the period.
- 371 Louis XIV. Sofa.** In superbly carved gilt wood, richly upholstered in seventeenth century style of brocaded satin.
- 372 Empire Work Table.** Made about 1810; mahogany, with rich ormolu mounts, small drawer lined with antique silk.
- 373 Empire Work Table.** Mahogany, with ormolu mounts, drawer lined with antique silk.
- 374 Empire Clock.** In San Domingo mahogany, decorated with ormolu mounts, chased dial. Made by Morel, Paris, about 1804.

- 375 Pair Vases.** Louis XVI. style, with ormolu pedestals and handles, hand-painted portraits of Louis XVI. and Marie Antoinette in front, and their monograms on the reverse side.
- 376 Pair Vases.** Louis XVI. style, bleu-de-roi ground, with hand-painted portraits of Marie Antoinette and the Dauphin.
- 377 Louis XV. Vase.** Solid red marble, with ormolu handles, and wreath on the base.
- 378 Louis XVI. Table.** Square shape, white and gold carved wood.
- 379 Mantelpiece.** Byzantine, with mirror. Frame in green velvet, with antique embroidery.
- 380 First Empire Parlor Suite.** In carved gilt wood, upholstered in antique red and gold silk. Composed of six chairs and two armchairs.
- 381 Screen.** Louis XV. style, in gilt carved wood frame, rich silk embroidered tapestry of the Louis XV. period.
- 382 Louis XV. Parlor Seat.** Carved gilt wood, upholstered in rich velvet of a delicate electric blue.
- 383 Parlor Seat.** Companion to the above.
- 384 Two Louis XVI. Armchairs.** Carved gilt wood, upholstered in rich flowered silk of delicate shade.

385 First Empire Cradle. In mahogany, solid gilt bronze ornamental figure, beautifully chased, profusely decorated with ormolu mounts.

386 Empire Cheval Glass. In mahogany, richly ornamented with finely chiselled ormolu mounts. French bevelled glass.

387 Empire Secretary. Top supported by Egyptian heads in gilt bronze, centre ornamented with sacred swans and cupids in ormolu, rich chiselled ornaments in profusion. A piece of furniture equal in beauty and workmanship to the one in the Château de Trianon.

388 Louis XV. Armchair. In carved gilt wood, upholstered in rare silk of the period. Made about 1786.

389 Side Chair to match the above.

390 Empire Parlor Suite. Comprising nine pieces—sofa, four armchairs, and four side chairs, in white enamel and gilt carved wood. Designs of laurels, and First Empire decorations; upholstered in imperial green satin, with gold lyres and laurel wreaths. Said to have come from the Château des Tuileries.

391 Two Louis XIV. Armchairs. Gilt carved wood, backs and seats upholstered in costly silk damask, embroidered flowers in green and gold on red ground.

392 Two Side Chairs. Companion pieces to above.

- 393 **Louis XV. Style Marquise.** In carved gilt wood, upholstered in rich velvet brocade of delicate pink and white.
- 394 **Reception Chair.** Companion piece to above.
- 395 **Chaise Longue.** Louis XV. style, in three separate pieces, carved gilt wood, upholstered in silk brocade.
- 396 **Two Side Chairs** to match the above.
- 397 **Empire Round Table.** In San Domingo mahogany, decorated with ormolu mounts. Marble top.
- 398 **Pair Large Vases.** Louis XVI. style, bleu-de-roi ground with gold fleur-de-lis. Portrait of Marie Antoinette on one vase and of the Princess de Lamballe on the other; gilt bronze handle; revolving pedestal, ornamented with ormolu mounts.
- 399 **Pair Large Vases.** Sèvres style; portraits of Louis XV. and Marie Leczinska, by Pascault. Dark-blue ground with fleur-de-lis in gold.
- 400 **Sleigh.** Period Louis XV. Made about 1745. Solid gilt wood artistic carvings. Hand-painted panels.



NO. 471.—LOUIS XV. FAN: HAND PAINTED, WITH MOTHER-OF-PEARL MOUNTINGS, PROFUSELY INLAID
WITH GOLD, CARVED ON BOTH SIDES.

SECOND AFTERNOON'S SALE

FRIDAY, APRIL 17TH

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

- 401 **Pair Large Jars.** With covers, blue and white decoration; handles formed by winged caryatides.
- 402 **Sèvres Plate.** With portrait of the King of Rome. Dark-blue border with gold decoration.
- 403 **Two Sèvres Plates.** With centres representing the "Château de Malmaison" and "Le Pavillon de Flore aux Tuileries." Richly decorated gold borders.
- 404 **Twelve Plates.** With blue and green borders. Gold decorations of different designs.
- 405 **Two Decorated Sèvres Bowls.** Monogram of Louis Philippe, light-blue ground.
- 406 **Bisque Bust.** Marie Antoinette. Porcelain pedestal, with bleu-de-roi and gold decorations.

- 407 **Cup and Saucer.** Empire. Porcelaine de Paris. Burnished gold and blue flowers.
- 408 **Two Porcelain Gravy Tureens.** Hand-painted flowers on white ground.
- 409 **Fruit Stand.** Cut-glass dish, mounted in ormolu, marble base.
- 410 **Pair Candlesticks.** Two lights, in porcelain and gilt bronze.
- 411 **Pair Vases.** Crown shape, blue and white decoration.
- 412 **First Empire Vases.** Corinthian shape, white ground with burnished gold decoration.
- 413 **Bronze Figure.** Gilt, Grecian subject, mounted on Egyptian marble base.
- 414 **Pair Candelabras.** Four lights, silver-plated.
- 415 **Empire Bronze Inkstand.** Marble base.
- 416 **Paper Weight.** Malachite, with solid gilt bronze bear. Made in Russia about 1813.
- 417 **Portefeuille.** With malachite top, in finely chiselled ormolu frame. Lined with satin.
- 418 **Basket.** In silver-plate wire. Directoire period.
- 419 **Hunting Knife.** Henry IV. period.
- 420 **Caster.** Plated silver. Empire period.
- 421 **Knife, Fork, and Spoon.** With the coat of arms of Catherine de Medicis. Louis XIII. style.

- 422 **Sugar Sifter.** Silver-plated, beautiful scroll work with a cupid on one side. Louis XV. period.
- 423 **Pair Pitchers.** Louis XV. style, frosted crystal, with gilt bronze mounts.
- 424 **Bronze Group.** "The Kiss," after Houdon.
- 425 **Two Statuettes.** Napoleon I., in antique bronze on marble bases.
- 426 **Three Statuettes.** Gilt bronze, Emperor Napoleon.
- 427 **Two Bells.** Empire, gilt bronze, representing statuettes of the Emperor.
- 428 **Ormolu Inkstand.** Louis XV. style.
- 429 **Cup and Saucer.** Sèvres style, with burnished gold decoration on pompeian red ground.
- 430 **Large Cup and Saucer.** Bleu de roi, with a hand-painted portrait of Pauline Bonaparte on one side and the imperial coat of arms on the reverse. Burnished gold scroll and the imperial N on the saucer.
- 431 **Cup and Saucer.** Porcelaine de Paris (1814), yellow and green ground with landscape decoration.
- 432 **Sèvres Plate.** Portrait of Empress Josephine ; dark-blue border with rich gold decoration.
- 433 **Six Plates.** With borders of different patterns.
- 434 **Vase.** Louis XVI. style, blue de roi, with gold fleur-de-lis ; hand-painted miniature of Marie Antoinette.

- 435 **Pair Vases.** Louis XVI. style, bleu de roi, with the royal crown and fleur-de-lis in gold.
- 436 **Small Clock.** First Empire, in gilt bronze.
- 437 **Pair Candlesticks.** Dragon designs in gilt bronze.
- 438 **Pair Metal Vases.** Empire period.
- 439 **Antique Bronze Bust.** Napoleon. By Chaudet, and signed.
- 440 **Two Empire Consoles.** In walnut, with gilt carvings ; marble top.
- 441 **Lady's Work Table.** In mahogany, with ormolu mounts. Drawer lined with antique silk.
- 442 **Three Empire Chairs.** In mahogany, with rich silk covering ; gold wreaths on crimson ground.
- 443 **Window Seat.** In mahogany, with ormolu mounts, upholstered in green and gold silk of the First Empire period.
- 444 **Two Chairs.** White and gold, Louis XVI. period, tapestry covering.
- 445 **First Empire Side Table.** Inside drawer forming lady's writing desk.
- 446 **Jewel Box.** In malachite, bronze claw feet and ormolu mounts.
- 447 **Empire Clock.** In antique bronze and ormolu.

- 448 **Empire Clock.** In white marble and bronze.
Shape of a Grecian temple, surmounted by
the imperial eagle.
- 449 **Lady's Empire Writing Desk.** Mahogany,
ornamented with caryatides in gilt bronze,
and rich ormolu mounts ; carved claw feet ;
a French plate mirror in centre ; secret
drawers.
- 450 **Two Empire Chairs.** In mahogany, uphol-
stered in antique striped red silk.
- 451 **Curio Table.** First Empire, in satin wood, with
ormolu mounts ; has bevelled plate glass.
Lined with red silk.

ANTIQUE BOXES, ETC.

- 452 **Louis XVI. Watch.** Mandolin in blue and
red enamel, pearls and diamonds.
- 453 **Tortoise-shell Box** lined with gold. Silver
chased group of a boar hunt. Signed Kin-
stein.
- 454 **Louis XVI. Round Box.** Gold-plated.
- 455 **Round Tortoise-shell Box,** with antique minia-
ture of a young girl.
- 456 **Tortoise-shell Round Box,** with miniature
of a young girl of the time of Louis XVI.
Signed N. B.

- 457 **Tortoise-shell and Solid Gold Round Box**, with a superb miniature of a lady. Signed A. L., dated 1782. A fine specimen of antique miniature.
- 458 **Box** in blue and white enamel, with gilt circles on tortoise-shell background, and antique miniature of a lady of the time of Louis XVI.
- 459 **Louis XVI. Gold-plated Box**, with antique miniature of a court beauty; richly chased, the interior tortoise-shell. Signed R. J., dated 1785.
- 460 **Louis XV. Eye-glass Case**. Gold-plated; chased on all sides.
- 461 **First Empire Card Case**, in mother-of-pearl, with ormolu frame.
- 462 **Louis XVI. Oval Bon-bon Box**.

ANTIQUUE FANS

- 463 **Louis XVI. Fan**. Hand painting on vellum. Watteau subject.
- 464 **Louis XVI. Fan**. With gold embroidery and hand painting on silk.
- 465 **Louis XVI. Fan**. Fine ivory carving, inlaid with gold and precious stones, three hand-painted panels.
- 466 **Fan**. Of the Louis XVI. period, painted and embroidered on silk.

- 467 **Fan.** With two Watteau panels and medallions of the Louis XVI. period.
- 468 **Fan.** Louis XIV. period, hand painting of a Grecian subject.
- 469 **Fan.** Louis XV., in mother-of-pearl, inlaid with gold figures and ornaments, two hand-painted panels.
- 470 **Louis XV. Fan.** With inlaid mother-of-pearl and iridescent incrustation.
- 471 **Fan.** Louis XV., very rich, mother-of-pearl, profusely inlaid with gold delicate carving on both sides, a superb hand-painted scene from the poems of Ossian.
- 472 **Water Color.** Portrait of King Francis I., after the painting by Le Titien, in the Louvre Museum. Renaissance frame.
- 473 **Water Color.** Portrait of Charles I., after the painting by Van Dyck, in the Louvre Museum. Antique gilt frame with royal crown.

MINIATURES

- 474 **Portrait of a Lady.** Signed Julienne, dated 1853.
- 475 **Monsieur de Charleville.** Signed V. B., dated 1789.

- 476 Mlle. Rosalie Duthé. Signed Aubry, dated
1791.
- 477 Cupid's Lesson. Louis XV. ormolu frame.
- 478 Miniature of a Lady of the Louis XVI. period.
Signed St. Pol.
- 479 Mme. Parisot (celebrated actress during the
Directoire). Signed Charboz, dated 1790.
- 480 Jeanne de Lamoignon. Signed Bernard.
- 481 La Baronne Denon. Signed Carriera, dated
1845.
- 482 La Dumesnil. Signed at the right.
- 483 Miniature of a Lady. Signed Dumont, dated
1780.
- 484 Madame Huet. Signed Fontaillard.
- 485 Lady of the Period of Louis XVI. Signed.
- 486 Mlle. de Colombe. Signed Hadin.
- 487 Louis XV. Signed de Beaufort. Louis XV.
frame, surmounted by the royal crown.
- 488 Mlle. Favart. Signed Périn.
- 489 Mlle. de Mirepoix. Signed Weyler, dated
1771.
- 490 Duchesse d'Angoulême. Signed Chasselot,
dated 1777.
- 491 Duchesse de Némours. Signed Chasselot,
dated 1775.
- 492 Portrait of a Lady. Signed Dumont, dated
1787.

- 493 Duchesse de Bellune. Signed Lefebvre.
- 494 Portrait of a Lady of the Period of Louis XVI. Signed at the left.
- 495 Mme. de Rovigo. Signed Isabey, dated 1804.
- 496 Napoleon I. Signed Singry.

ENGRAVINGS

- 498 To the Glory of Bonaparte I., Consul. Rare colored engraving of the period.
- 499 Two Colored Engravings of Louis XVI. and of Marie Antoinette.
- 500 Portrait of the King of Rome. Painted on kid; very rare.
- 501 Colored Engraving of Bonaparte. Campaign of Italy.
- 502 Colored Engraving of Emperor Napoleon at Friedland. Frame of the period in carved gilt wood, surmounted by the imperial crown.
- 503 Colored Print of Emperor Napoleon. From the painting by Charlet.
- 504 The Emperor and Empress in Petit Costume. After Isabey; carved gilt frame.
- 505 The Emperor and Empress in Grand Costume. After Isabey; carved gilt frame.

AUTOGRAPHS of EMPEROR NAPOLEON I.

- 506 Document.** Signed on vellum as First Consul, countersigned by Marshal Berthier, Minister of War; Paris, 10 Prairial, an XI (1803).

He grants a musket of honor to F. Le Roy of the 19th Regiment for several actions of bravery mentioned in this document.

- 507 Marginal Note.** Signed Npl with an autograph line on a letter signed by the Minister of War, Dejean, addressed to the Emperor, Paris, 1806.

The minister asks the authorization to have four months of salary paid to the employees of the Grand Army; the "Emperor" writes as answer, "Have them paid same as the army. 'Npl.'"

- 508 Letter.** Signed "Bonaparte," as general-in-chief of the Army of the Interior, general headquarters at Paris, 9 Frimaire, an IV. (1795).

He asks the Minister of War to send back to the active army some officers.

- 509 Marginal Note.** Signed as First Consul, written on a letter from General Perignon, Paris, 6 Brumaire, an X. (1802).

General Perignon asks for the reimbursement of certain expenses. The First Consul returns the request to the Minister of War.

- 510 Marginal Note.** Signed "Bonaparte," on a letter signed by Murat, Paris, an IX. (1800), 4 Brumaire.

511 Four Lines. Written and signed by Bonaparte on a letter by Maréchal Massena.

Written by the hand of Napoleon: "Renvoyé au ministre de la Guerre qui en donnera avis au ministre des finances pour que le payeur ait ordre de faire recette de sette somme ; l'ordonnateur justifiera de l'emploi.—'Bonaparte.'"

512 Letter. Signed by Napoleon I. and addressed to the Archbishop d'Autun, Palais des Tuileries, 9 Pluviôse, an XIII.

Superb letter in which he congratulates the Archbishop on the reestablishment of peace in his diocese. Documents signed "Napoleon" are much more valuable and scarcer than those signed "Bonaparte."

513 A Document. Signed "Bonaparte," as general-in-chief of the Army of Italy, general headquarters at Bologna, 13 Pluviôse, an V. (1797).

He gives orders not to allow any sum without the consent of the Citizen Haller.

514 Document. Signed "Bonaparte," as general-in-chief of the Army of Italy, Montebello, 6 Prairial, an V.

He gives his orders for the pay and provisions for the army.

515 Letter. Signed "Bonaparte," to the Minister of War, Berthier, St. Cloud, 27 Prairial, an XI. (1803).

He asks Berthier to write to General Mortier that, while waiting for an answer from the King of England, it would be well for the chiefs of the Hanoverian army to go to Luxembourg.

516 Historical Document. Signed by Napoleon and written to Berthier, February 1, 1814, after the battle of Brienne.

- 517 **Diploma.** Signed by Bonaparte I., consul, granting a pension of 200 francs in favor of the widow of Toudic, quartermaster, dead after 50 years of active service.

LETTERS AND RELICS.

- 518 **Letter.** Signed by George Washington, dated Budds Highlands, June 14, 1779.
- 519 **Letter.** Written and signed by Benjamin Franklin, addressed to Mr. A. Strahan; dated Philadelphia, May 18, 1787.
- 520 **Letter.** Written and signed by Benjamin Franklin, addressed to James Childs, Esq.; dated Philadelphia, March 3, 1799.
- 521 **Books.** Two volumes from the private library of Napoleon III. Bound in green morocco, with the imperial coat of arms on each side. Inside lined in green silk. Printed in Italian at Bologna in 1841.
- 522 **Relics of Louis XVI.** Papers. Wall covering torn from the walls of the five rooms occupied by the royal family in the Temple prison :
- A. From Queen Marie Antoinette's room.
 - B. From King Louis XVI.'s room.
 - C. From the room of their son, the Dauphin.
 - D. From the room of their daughter, Madame Royale, later Duchesse d'Angoulême.
 - E. From the room occupied by Mme. Elisabeth, sister of Louis XVI,



NOIS 696 AND 692.—EMPIRE TABLE AND CENTRE-PIECE IN ORMOLU.

ul. gr

and another town with the name "Nipoor." This napkin is part of a table service that was presented to King Louis XV. by the town of Tournai.

528 Book. In green morocco, of the period of Louis XV., with the coat of arms of Mlle. Victoire de France. Inside is the ex-libris of the princess. The volume contains a poem, "Seasons," by the Chevalier de Boufflers.

529 Music Album. Bound in red morocco, bearing on one side the Napoleonic bees, the inscription "Mme. la Princesse Pauline," and on the other the crowned imperial eagle. The music is "Camilla," an opera in three acts, by Paer.

From the library of Princess Pauline Borghèse (sister of Napoleon I.). Purchased at the Borghèse sale.

530 Album. Bound in white calfskin and green morocco; on one side it has the monogram of Pauline Borghèse, on the other the imperial eagle and bees. The music contained in the album is a cantata offered by the city of Turin to the Princess Pauline Borghèse by Baron Negro, mayor of Turin.

An original and *unique* manuscript, purchased at the Borghèse sale.

531 Hunting Sword. Period of Napoleon III. This hunting sword belonged to the captain of the hunts of the Château de Compiègne. The handle is in black buffalo horn; a massacre of deer is engraved on one side of the hilt, and a mask of the Renaissance style on

523 Night Cap. Linen ; belonged to Louis XVI.

524 Ermine. Piece of ermine from the royal cloak of Louis XVI.

The above relics were delivered by Cléry, valet de chambre of Louis XVI., to Comte de Bergeret, fermier général du Languedoc, a friend of Fragonard and owner of the superb mansion in Paris which has become "l'Hopital Beaujon." The relics were purchased by Mr. Edward Brandus from M. Fauverge de Frénel, heir of Comte de Bergeret. A letter from M. de Frénel (who is a resident of Paris) guarantees the above statement.

525 Writing Portfolio. From the library of Louis XVI. in Versailles. In red morocco, with gold escutcheon of Louis XVI. with the royal crown in the centre, and a medallion of the coat of arms of France on blue ground in each corner.

526 Loto Cards. Formerly belonged to Queen Marie Antoinette. Fifteen cards bearing numbers 1 to 15. The back lined in rose silk, ornamented in front with the coat of arms of Louis XVI. and of Marie Antoinette.

During the French Revolution these cards were taken from the Château de Trianon; the "revolutionnaires" hid the coat of arms with a tricolor cocarde. Card number 9 has the cocarde taken off.

527 Napkin. Period of Louis XV. The following subjects are woven in the fabric: The King on horseback; the arms of France; a view of Ostend, and the inscription, "Louis XV., Roi de France et de Navarre, Tournai." Then a town with the words, "Ville de Fontenoy,"

the other. The guard in shape of an S is ornamented with a "boar hunt." The button is formed by an owl holding a fox in its beak. The scabbard is ornamented with arabesques silvered on gold ground, and bears the inscription, "Palais Imperial de Compiègne." A work of Feuchère.

532 Two Bolts. Chased bronze, mercury gilding the crowned N incised.

From the library of Emperor Napoleon III. in the Palais des Tuileries, burnt in 1871.

533 Small Piece of Wood, from the coffin of Emperor Napoleon, given by the Prince de Joinville at St. Helena to Léon Paul Pilandeau, sailor on the "Belle Poule," December 16, 1840.

Hat. Worn by Emperor Napoleon I. Given by his valet de chambre, Comte Marchand, to Maréchal Foret, who in turn presented it to the French artist Léon Cogniet. (Not for sale.)

FURNITURE

534 First Empire Table. In solid mahogany, with richly chased ormolu ornaments consisting of butterflies and Grecian heads on the top, links on the outer circle and palms on the legs; has a lower shelf with a metal gallery. Lined in red ribbed silk of the First Empire.

- 535 **Two Wall Cabinets.** Louis XV., gilt wood; elaborated carved festoons of flowers; three glass panels; five interior rococo shelves; antique silk background. Height, 7 feet 6 inches.
- 536 **Empire Seat.** In green and gold carved wood, upholstered in imperial green satin with gold bees, guaranteed by the French Government to have been in the first salon of the Palais des Tuileries at the time of Napoleon I., and bearing a label to that effect, also the mark: TUI, imperial crown, and No. 1179 of the inventory of the Garde-Meuble.
- 537 **Empire Cheval Mirror.** From the palace of Fontainebleau; bears the marks F. O. N. and three fleurs-de-lis; top supported by columns in gilt bronze, capitals with ormolu winding wreaths in gold; twenty-four ormolu imperial stars on the frame; French plate mirror.
- 538 **Superb Empire Table.** In mahogany, profusely ornamented with ormolu mounts. Antique marble top and tablet. An exceedingly rare table of the time of Napoleon.
- 539 **Empire Chest.** Drawers enclosed by two mahogany doors, which are profusely ornamented with ormolu; sides supported by gilt bronze busts; white marble top.
- 540 **Carved Wood Cabinet.** Panels inlaid with various marbles of different colors; gilt carved wood figures and ornaments.

- 541 Empire Cabinet.** In mahogany. Swell front door, surmounted by two colonnades with arcades ornamented with curves of laurels in gilt bronze ; Egyptian marble top. Solid gilt bronze figure of Fame (size of figure twenty inches high) in middle panel. Each side is supported by two Egyptian figures. French plate glass in the back of the upper panel. Interior lined with Empire red damask.
- 542 Buffet.** Supported by two Moorish figures ; French plate-glass mirror back ; drawers ornamented with profuse ormolu mounts. The upper part supported by two columns with solid gilt bronze caryatides ; top in triangular shape, with ormolu laurel wreaths and gilt bronze head.
- 543 Empire Cabinet.** In two sections ; gilt wood carvings, ormolu mounts, and wreaths on the sides.
- 544 Gothic Bedstead.** Authentic specimen, in solid oak, elaborately carved figures on four sides, Gothic designs, etc. In a perfect state of preservation. Made in the thirteenth century. Very rare.
- 545 Louis XIV. Screen.** Four-fold screen in carved gilt wood ; four panels of antique blue and white silk, with flowers embroidered, and four panels of velours de Gènes of the period.

546 Empire Canapé. Fan shape, carved wood, solid mahogany swans gilded supporting each side, appliqués and motives in chiselled and gold-plated bronze. The covering is Empire striped satin, in gold and blue.

547 First Empire Parlor Suite. In antique mahogany, carved gilt wood with numerous ormolu mounts, richly upholstered in cherry and white satin of the imperial style. The suite is composed of small sofa, two bergères, and six armchairs.

548 First Empire Armchair. Richly upholstered in cherry satin.

549 Two Empire Armchairs. In walnut, ormolu mounts, seats upholstered in white and mauve satin.

550 Louis XVI. Panel. In carved gilt wood, on enamelled white ground ; finely executed painting of the eighteenth century, representing Bacchus and Cupid, in carved wood gold frame, beneath a French plate mirror ; an exquisite specimen of decoration of the time of Louis XVI. Height, 7 feet 3 inches by 3 feet 10 inches.

551 Mahogany Desk. Of the First Empire period, profusely ornamented with finely chiselled ormolu mounts, outside draw, drop leaf, with numerous drawers inside and closet in the lower part with three drawers.



NO. 719.—CANDELABRA IN CARRARA
MARBLE, MALACHITE, AND ORMOLU.

552 Empire Clock. Solid bronze figure leaning on an exquisitely chased ormolu dial encased in a block of First Empire red marble. Large red marble and bronze base.

553 Pair First Empire Candelabras. Bronze, nine lights each, Egyptian figures on pedestal supported by four winged griffins.

554 Pair First Empire Pedestals. In mahogany, four carved wood Egyptian figures supporting the top, the base on four gilt bronze claw feet, four large gilt bronze torches on each pedestal.

555 Pair Vases. Sèvres style ; bleu-de-roi ground, with imperial N and crown on one side and the coat of arms of Napoleon on the other ; exquisite etching and gold decoration ; revolving pedestals ornamented with ormolu mounts.

556 Two First Empire Pedestals. In mahogany. Front panel ornamented with figure of the Goddess of Fame. In the upper panel a superbly chased face and wreath. Numerous ormolu mounts on the side. Base supported by four gilt bronze claws, with a bas-relief of chiselled ormolu imperial palms.

557 Empire Armchair. In walnut, ormolu mounts, seat upholstered in white and mauve satin.

558 Louis XIV. Armchair. In carved gilt wood, upholstered in velvet of a rich flower pattern.

559 **Louis XV. Sofa.** Carved gilt wood, upholstered in embroidered silk of the period.

560 **Empire Table.** Oval shape, in solid ormolu. Chased and openwork designs; two mirrors. Frame in satin wood; gilt bronze claw feet.

561 **Sèvres Tea Set.** In blue and gold, consisting of teapot, milk and cream pitchers, sugar bowl, ten cups and saucers.

562 **First Empire Clock.** In ormolu, surmounted by handsome Grecian figure symbolizing Study.

563 **Pair Vases.** Gold-plated bronze, Corinthian design, exquisitely chiselled.

564 **Louis XVI. Vase.** In solid fluor spar, with onyx base; chased ormolu mounts. Rare.

565 **Pair Vases.** Antique, in solid gilt bronze; Medici pattern, Corinthian shape; eight embossed Grecian figures and numerous ornaments on each vase. Height, 12 inches.

566 **Large Horn.** Of the Renaissance period, ornamented with an embossed silvered Chariot of Neptune.

567 **Antique Bronze Bust of an Emperor.** Signed Eug. Marioton. Height, 23 inches.

568 **Bronze Bust.** French fisherwoman. Signed by Castadère.

569 Louis XV. Jardiniere. Mounted in heavy gilt bronze. Height, 2 feet 6 inches.

570 Antique Sèvres Vase. Rich flower decoration ; handles, base, and top ornamented in gold. Height, 4 feet.

571 First Empire Pedestal. Mahogany, round shape on square base, supported by four claws in ormolu ; it is divided in four panels, ornamented by superbly chased head and sun, incased in an ormolu lozenge-shape medallion. The pedestal opens, and contains two tablets.

THIRD AND LAST AFTERNOON'S SALE

SATURDAY, APRIL 18th

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

- 572 **Two Bonbonnières.** Porcelain, with painted panels.
- 573 **Two Sèvres Plates.** With centres by Guillon representing the châteaux de St. Cloud and de Meudon. Turquoise-blue borders, with gilt scroll.
- 574 **Sèvres Plate.** With portrait of the King of Rome. Blue border, with gold decoration.
- 575 **Two Sèvres Plates.** With painted portraits by Maglin representing Empress Josephine and Mme. Récamier. Gold borders, ornamented with First Empire emblems.
- 576 **Sèvres Cup and Saucer.** Bleu-de-roi and gold ground, with hand-painted flower decoration.

- 577 **Sèvres Cup and Saucer.** Louis XVI., pâte tendre, gros-bleu ground with fleur-de-lis, the royal crown and the monogram in burnished gold. Has cover.
- 578 **Cup and Saucer.** First Empire, dark-blue ground with burnished base, top, and handle.
- 579 **Sèvres Tureen.** With cover and plate decorated in blue with gold craquelé effects.
- 580 **Bisque Bust.** Marie Antoinette; porcelain pedestal with richly chased ormolu base.
- 581 **Pair Empire Vases.** Corinthian shape, red ground, with decoration in gold.
- 582 **Four Fruit Stands.** Porcelain; hand-painted flowers on white ground, with gold rims.
- 583 **Two Porcelain Jardinieres.** Louis XVI. period. Painted flowers and gold decoration on white ground. Made about 1790.
- 584 **Pair Vases.** Louis XV. style, bleu de la reine ground with gold fleur-de-lis. Hand-painted portrait of Louis XV. and Mme. de Pompadour, by Poitevin.
- 585 **Two Vases.** First Empire style, white ground with gold decorations, and portraits of Mme. de Récamier on one vase and Pauline Borghèse on the other. On the covers is the imperial N in gold.

- 586 Pair Vases.** Fontenoy pattern ; turquoise-blue ground ; on each vase are four panels of hand-painted palace views ; on one : le Grand Trianon, Versailles, Petit Trianon, and Marie Antoinette's Swiss village, signed by Le Bel ; and on the other : two views of Fontainebleau, St. Cloud, and Malmaison, also signed by Le Bel.
- 587 Small Revolving Mirror.** Ormolu frame and base. Egyptian figure in antique bronze. Made about 1799.
- 588 Jewel Case.** In malachite, supported by four cherubs in gilt bronze. Ormolu mounts. Lined with white satin. Made by Giroux, Paris.
- 589 Jardiniere.** Gilt bronze ; three Grecian columns supporting an openwork basket. Made about 1802.
- 590 Antique Bronze Inkstand.** In shape of a shell, supported by a dolphin ; marble and ormolu base.
- 591 Bronze Statuette.** Henry IV. in his youth ; silver bronze, after Bozio.
- 592 Empire Liqueur Set.** In chased ormolu and mirror plateau ; four cut-glass bottles. Secret lock.
- 593 Pair Candelabras.** Four lights, silver-plated, of the Renaissance period.



NO. 724.—TORCHÈRES IN BRONZE, EM-
PIRE PERIOD.

- 594 **Bronze Statue.** King Louis XIV., red marble pedestal with ormolu wreath.
- 595 **Wall Bracket.** Louis XIV. gilt carved wood ; rare and antique piece.
- 596 **Mirror.** Rare antique Louis XIV., carved gilt wood frame.
- 597 **Bronze.** Original statue of Napoleon I. at Brienne. Signed by Paul Fournier, and made by Barbèdienne.
- 598 **Pedestal Table.** In mahogany, with rich ormolu mounts ; circular marble top.
- 599 **Two Empire Chairs.** Mahogany, round backs, ornamented with finely chiselled ormolu mounts ; seats in cherry satin, with gold wreaths.
- 600 **Empire Corner Chair.** In San Domingo mahogany, with ormolu mounts ; sides supported by carved gilt swans. Upholstered in green silk.
- 601 **Empire Window Seat.** In mahogany, with ormolu mounts ; upholstered in rich crimson velvet with fringes.
- 602 **Empire Console.** In solid mahogany ; side supported by solid bronze Egyptian figures ; marble top ; numerous ormolu mounts ; has drawer. A typical piece of furniture of the First Empire period.

- 603 Superb First Empire Clock.** A cupid in solid bronze, mounted on Egyptian marble pedestal, richly ornamented with ormolu. Antique dial, with openwork superbly chiselled.
- 604 Pair Bronze Urns.** Beautifully chiselled and gilt, mounted on marble pedestal, ornamented with the imperial wreath on four sides. First Empire specimens.
- 605 First Empire Candelabras.** Four lights, in ormolu. Made about 1800.
- 606 Empire Card Table.** In mahogany; has fluted legs, and inlaid with ormolu mounts; cloth top.
- 607 Empire Candelabra.** Three lights, in quadruple gold plate on bronze; sliding shade.
- 608 Five Empire Armchairs.** In San Domingo mahogany, richly carved, profuse gold ornamentation; upholstered in superb Empire green and white satin.
- 609 Meridienne Sofa.** Mahogany frame, exquisitely chiselled gilt bronze mountings; upholstered in Empire damask, cherry background with laurels and wreaths.
- 610 First Empire Screen.** Mahogany; has sliding panel of gold brocade of the period, representing the imperial eagle and laurels. The frame is profusely decorated; ormolu laurels, stars, and two escutcheons of the Emperor.

- 611 Tea Table.** In mahogany, with ormolu mounts, the upper part forming a tray.
- 612 Sèvres Tea Set.** Dark-blue ground, with fine gold decoration. Consists of one teapot, milk pitcher, sugar bowl, four cups and saucers.
- 613 Five Louis XVI. Chairs.** Back shape of lyre, delicate salmon shade of silk covering.
- 614 Two Louis XV. Armchairs.** Carved gilt wood, back and seat upholstered in antique silk with flower decoration.
- 615 Empire Work Table.** Square shape; San Domingo mahogany, with profuse ormolu mounts; two drawers; interior lined with antique silk; mirror inside.
- 616 Empire Seat.** Mahogany, with finely chiselled ormolu mounts; upholstered in green and gold satin of rich design.
- 617 Lady's First Empire Desk.** In mahogany, with numerous ormolu mounts. Roll top, and two mirror doors.
- 618 First Empire Clock.** With gilt bronze Grecian figure, finely chased dial, and bas-relief pedestal.
- 619 Pair First Empire Vases.** In highly burnished gold. On one side, hand-painted panel of a Grecian subject; on the other, rich scroll work on dark-blue ground. The sides ornamented by caryatides.

- 620 **Two Louis XVI. Chairs.** Duplicates of the one in the boudoir of Marie Antoinette, Château de Fontainebleau. The seats upholstered in antique embroidered silk.
- 621 **Knitting Table.** In mahogany, with ormolu mounts, three trays, and one drawer lined with antique silk.
- 622 **Empire Screen.** Gilt wood ; superb silk tapestry panel ; made during the reign of Napoleon I.
- 623 **First Empire Armchair.** Mahogany ; sides supported by carved gilt wood Egyptian heads ; gilt claw feet, numerous ormolu mounts ; upholstered in rich mauve and white satin.
- 624 **Louis XIV. Window Seat.** Carved gilt wood, upholstered in exceedingly rare antique silk velvet.
- 625 **Pair Corner Consoles.** In mahogany, with marble top, supported by carved swans, with spread wings.
- 626 **Clock.** Of the Directoire period, made by Roy in Paris about 1799, after Napoleon's return from his Egyptian campaign.
- 627 **Bronze Bust.** Napoleon as First Consul.
- 628 **Louis XVI. Gem Cabinet.** White and gold carved wood, interior lined with crimson velvet ; French plate glass.



MINIATURES BY CAMPANA, MIGNARD, PRUD'HON.

MINIATURES

ANCIENT AND RARE ORIGINAL EXAMPLES

629 **Napoleon I.** By Singry. Ormolu frame, surmounted by imperial crown.

630 **Empress Josephine.** By T. Favre. Ormolu frame, with imperial crown.

631 **Large Miniature of Mme. Louise de Brancas.** By Lagrenée.

From the Marquis d'Houdan's collection.

632 **General Napier.** Empire period, by Lagrenée.

633 **Mme. de Rouvre.** By Sicardi.

634 **Louis Dumont.** By Bauzil, dated 1791.

635 **Mlle. Elisa de Tilly.** By G. Villers, dated 1807.

From the collection of Count Ruolz.

636 **Enamel Portrait of Pierre le Grand.** Gold frame with garnet stones.

637 **Marie Sallé.** Celebrated dancer of the First Empire period. By David.

638 **Princesse de Croy.**

639 **Czar Paul I.**

640 **Portrait of a Lady of the Louis XVI. Period.** By Mouchet, dated 1792.

641 **Madame de Virien.** By T. T. de Tersey.

From the collection of Count de Tankerville.

642 **Mlle. de la Jadelière.** By Aubry.

643 **La Marquise de Créquy.** By Carbillet, dated
1792.

644 **Mlle. Maillard (Singer).** By Ledoux.

645 **Mme. de Vermont.** By Roze, dated 1788.

646 **Lacazette and Mlle. Desbrosses.** Signed
W. N.

647 **Lucille Desmoulins.** (Wife of Camille Des-
moulins.) By Augustin. Dated 1786.

648 **Portrait of a Lady.** By Prud'hon. Signed
P. P. P.

649 **Portrait of an English Lady.** First Empire
period. Attributed to Cosway.

650 **Portrait of Mlle. de Fontanes.** Maid of
honor at the court of Louis XIV. Shown
her head turned to the left; holding in her
hand a pearl necklace; dressed in a gold bro-
cade dress. By Mignard, and signed. Painted
on vellum.

651 **Portrait of Mlle. de Raucourt.** By Augustin.
The head is turned to the right; dressed in
white, the arms crossed. A great finesse of
execution of an extreme charm. Frame of
the period formed by a gold circle chased on
a Vernis Martin green ground. Signed Au-
gustin, 1789.

From the collection of Comtesse de la Béraudière.

652 Portrait of la Marquise de Poyanne. By Van Loo. Represented full face, in a decolleté dress of light colored satin. Signed and dated, Van Loo, 1756. On vellum.

From the collection of Baron Roger de St. Pierre.

653 Portrait of Mme. de Polignac. By Campana. Her head turned to the right, holding in her hand the portrait of her celebrated friend Marie Antoinette. Dressed in a white muslin dress with blue velvet and a rose sash. Frame double gold circle with large band of blue enamel on gold, and a wreath and knot of diamonds. Signed and dated Campana, 1785.

VASES

MADE AND DECORATED IN THE NATIONAL MANUFACTORY OF SÈVRES

654 Sèvres Vase. Bleu de roi, manufactured in the imperial factory of Sèvres. Decorated by Van Marcke, and presented by Emperor Napoleon III. to his Minister of Finance, Mr. Fould.

NOTE.—Van Marcke has only decorated two other Sèvres vases during his life ; one pair is in the palace of Fontainebleau, and the other in Versailles.

Certificate from the manufactory of Sèvres accompanies this specimen.

- 655 Sèvres Service.** Made and decorated in Sèvres. Presented by Napoleon III. to Mr. Fould, his Minister of Finance.
- 656 Vase.** Peacock-green and blue ground, enamelled bird and flower decoration, craquelé porcelain. Sèvres mark, 1881. Height, 13 inches.
- 657 Vase.** Electric-blue and gold-dust decoration. Sèvres mark, 1881. Height, 13½ inches.
- 658 Pair Vases.** Bleu-de-roi ground, with gold circles. Sèvres mark, 1890. Height, 13½ inches.
- 659 Large Vase.** Peacock-blue decoration and gold circles. Sèvres mark, 1886. Height, 19 inches.
- 660 Vase.** Mixed-blue ground and gold circles. Sèvres mark, 1882. Height, 7 inches.
- 661 Vase.** White ground, flower decoration, egg-shell paste. Sèvres mark of 1872. Height, 11 inches.
- 662 Wall Clock.** Of Louis XVI. period, in gilt bronze, beautiful design, with garlands of flowers and fruit surrounding the dial.
- 663 Pair Empire Candelabras.** Six lights, gilt bronze, finely chiselled, supported by three claw feet on ormolu base.
- 664 Sèvres Vase.** Pâte tendre; cupids and maiden superbly painted around the bowl. Cover and neck in bleu de roi and gold. Base and handles in solid gilt bronze, exquisitely chased. Height, 34 inches.

- 665 Small Table.** Circular shape, mahogany, with ormolu mounts.
- 666 Tea Service.** Sèvres porcelain, dark-blue ground, with gold decoration; consisting of teapot, hot water pot, milk pitcher, sugar bowl, tureen, and twelve cups and saucers. In leather case.
- 667 Bronze Table.** First Empire period. Gilt, round shape, chased and chiselled on both sides, grapevine border, French plate glass.
- 668 Lady's Work Table.** First Empire period; mahogany, with ormolu mounts; revolving top, with compartments lined in antique silk, work basket beneath.
- 669 Louis XV. Chair.** Finely carved gilt wood, with cane seat; cushion in antique silk of delicate blue shade with flower pattern.
- 670 Louis XVI. Marquise.** Elaborately carved gilt wood; arms supported by rams' heads, legs with Cupid arrows; upholstered in striped silk in delicate shades.
- 671 Screen.** Louis XV. style; three panels of antique silk of the period; three bevelled glass panels.
- 672 Lady's Desk.** First Empire, in satin wood, with rich ormolu mounts, roll top, book shelf, and numerous drawers.
- 673 Pair Empire Vases.** Corinthian design, pompeian red ground, with rich, highly burnished imperial emblems.

- 674 **Vase.** Sèvres style, bleu-de-roi ground, with the imperial eagle and N in gold; ormolu pedestal.
- 675 **Pair Flower Stands.** Louis XVI., in solid chased ormolu.
- 676 **Pair Large Bronze Vases.** First Empire period, Medici pattern, Grecian subject, gilt bronze handles, antique red marble base.
- 677 **Pair Large Vases.** Bleu de roi, with the imperial coat of arms in burnished gold and a painted panel representing Napoleon's retreat from Moscow on one vase, and Napoleon in Italy on the other. Base and top decorated in gold.
- 678 **Two First Empire Pedestals.** In mahogany. The front panel is ornamented with a figure of the Goddess of Fame. In the upper panel a superbly chased face and wreath. Other ormolu mounts on the sides. The base supported by four gilt bronze claws, with a bas-relief of chiselled ormolu imperial palms.
- 679 **Circular Table.** Mahogany. Ormolu mounts. Marble top and tablet.
- 680 **Empire Table.** Oval, satin wood, richly decorated with finely chiselled ormolu mounts. Top of table ornamented with inlaid work representing cherubs. Has drawer lined with antique silk.
- 681 **Large Armchair.** In white and gold lacquer, upholstered in mauve and white satin.

682 Library Armchair. First Empire, the sides supported by winged caryatides ; the original covering of the period has been preserved. Signed Jacob.

683 Empire Wall Vitrine. Carved gilt wood. Two side doors and three shelves in plate glass. Carved wood columns on sides.

684 First Empire Round Table. San Domingo mahogany, with ormolu mounts. Antique green marble top.

685 Screen. Empire period. Grecian top, supported by carved caryatides on each side. Gilt wood claw feet. Revolving panel in silk, with gold-embroidered bees. The imperial eagle and wreath in solid gilt bronze. Profuse ormolu mounts.

686 Armchair. Louis XV. period, carved gilt wood, upholstered in antique white, gold, and red silk.

687 Mirror. Carved gilt wood panel, with mirror. Period of Louis XV.

688 Wall Cabinet. Style of Louis XV., elaborately carved gilt wood. Front and sides, and three shelves, in bevelled plate glass. Interior lined with Louis XVI. silk.

689 Corner Console. Louis XIV. style, carved gilt wood, the top forming an étagère, with French plate mirrors. An exceedingly fine specimen of wood carving.

690 Large Console. Period of Louis XV., carved gilt wood, resting on four legs, connected in the centre by superb rococo wood carving. A valuable specimen of carving.

691 Pair Candelabras. Louis XV.; for three lights; solid ormolu. Superb chasing. Made by Gouthière. From the collection of M. de Gesne.

692 Superb Ormolu Centre Piece. In form of urn, with three cherubs playing musical instruments on the base; nine-light candelabra in the upper portion. Profusely chiselled ormolu designs of the First Empire period. Height, 27 inches.

693 Empire Gilt Bronze Centre Piece. Supported by three winged caryatides. Height, 18 inches.

694 Pair Empire Gilt Bronze and Cut Glass Fruit Stands. Ornamented with three cherubs, finely chiselled.

695 Five Cut Glass Fruit Stands. Mounted on gilt bronze bases.

696 Oval Table. Solid ormolu. Embossed double design of Bacchus and grapevine. Two mirror tops. Frame in satin wood. Bronze claw feet. Made about 1810.

697 Console Table. Louis XIV., carved gilt wood. Marble top.



NO. 727.—SOUPIÈRE PRESENTED BY LOUIS XV. TO MADAME DUBARRY. SÈVRES PÂTE TENDRE.

698 Empire Console Table. Olive wood, top supported by columns, elaborate ormolu mounts. Carrara marble top.

699 Empire Clock. Surmounted by a statue of Emperor Napoleon, representing him sitting on rocks on the heights of Boulogne. The base of the clock is in red marble, ornamented with two imperial eagles and a plate in bas-relief representing Napoleon at the battle of Eylau.

700 Large Empire Clock. In gilt bronze, figure representing the Goddess of Fame crowning the works of Homer and Virgil. Height, 2 feet 3 inches.

701 Pair Empire Vases. Gilt bronze, Corinthian form, mounted on yellow marble pedestals, with ormolu trimming and border.

702 Candelabras. Empire ; for six lights ; superbly chased gilt bronze.

703 Pair Large First Empire Vases. Porcelaine de Paris. Gold ground and engraved scroll decoration. Winged female figures and palms on each side. Rare ; made during the reign of Napoleon I. Height, 23 inches.

704 Pair First Empire Pedestals. Satin wood. The front panel is ornamented with a figure of the Goddess of Fame. In the upper panel a superbly chased face and wreath.

Other ormolu mounts on the sides. The base supported by four gilt bronze claws, with a bas-relief of finely chiselled ormolu imperial palms.

705 First Empire Writing Desk. San Domingo mahogany, profusely ornamented with superbly chased ormolu mounts of the period on all sides. Three lower drawers, five inside, and an upper drawer. Mirror inside. An exceedingly fine desk, made during the reign of Napoleon I.

706 Chaise Longue. In San Domingo mahogany, ormolu mounts, Egyptian bronze head. Supported by large swans in solid antique bronze. Upholstered in Empire green and white silk, With small round bolster and cushion. From Madame Récamier succession.

707 Two Armchairs. To match the above.

708 First Empire Secretary. San Domingo mahogany, the feet in richly carved gilt wood supported by griffin claws; centre panel and sides rich ormolu mounts.

709 First Empire Armchair. Mahogany, elegant shape, profusely decorated with ormolu mounts on all sides, gilt bronze claw feet, gilt lion's head on each arm; has leather seat.

710 Empire Bookcase. In San Domingo mahogany, profusely decorated with superb gilt wood carvings and ormolu mounts; gilt

bronze claws ; has two bevelled French plate-glass doors ; interior and shelves lined in crimson velvet.

711 Empire Hall Clock. In mahogany, and superbly chased ormolu mounts.

712 First Empire Barometer. Barometer and thermometer combined, decorated with the imperial eagle, coat of arms of Napoleon, in ormolu.

713 Empire Throne. Of the time of Napoleon I., in San Domingo mahogany, with solid bronze mounts of laurels, stars, imperial eagles and wreaths. Upholstered in antique silk of the period.

This throne was made by Jacob, and came from La Malmaison. It belonged to Madame Réjane, who had it in her dining room, 25 Avenue d'Antin, Paris, and it was in this throne that Sardou sat while reading to Madame Réjane the play of "Madame Sans Gêne."

714 Magnificent Empire Parlor Suite. Mahogany, consisting of seven pieces, sofa, two bergères and four side chairs; fine gilt wood carving and ormolu mounts on all pieces; antique silk covering of rich design in gold on a deep red background. Formerly the property of Mme. Réjane.

715 Louis XVI. Wall Cabinet. Mahogany, with richly chased ormolu mounts. Three superb Vernis Martin panels. Mythological subject artistically painted. Bevelled plate-glass door

and two plate-glass sides. Interior upholstered in rich crimson velvet. Three shelves. Height, 5 feet 3 inches. Made by Beurdeley, Paris.

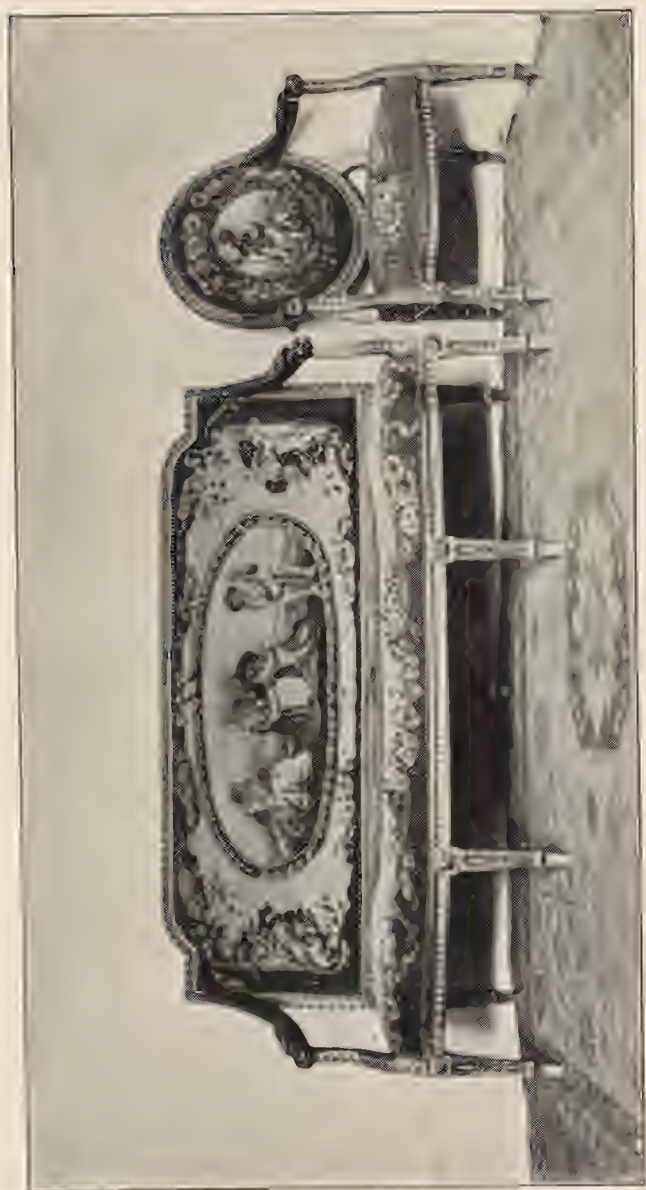
716 Pair First Empire Vases. Superb solid gilt and antique bronze, profusely chased ; on each side a figure of Bacchus. Egyptian marble base. Said to have been made by Thomire.

717 Empire Pedestals. In antique bronze. Three bronze swan heads supporting four antique green marble tablets, of circular shape.

718 Four Armchairs and Two Sofas. Of the Directoire period. Wide backs, formed by bow, finished by two eagle heads. Arms supported by eagle claws in white and gold carved wood. Cushions upholstered in green and white damask of the same period. From the festival hall of the Borghèse Palace in Rome at the time of its occupancy by Pauline Bonaparte.

719 Pair Empire Torchères. Richly chased ormolu. Carrara marble caryatides on malachite and ormolu eight-side bases. Eight lights each. From the Borghèse Palace.

720 Pair Carved Wood Pedestals. Solid oak, of the time of Louis XVI., supported by four lions ; superb wood carvings of the eighteenth century.



NO. 732.—BEAUVAIS TAPESTRY SUITE, LOUIS XVI



NO. 725.—SEDAN CHAIR OF THE PERIOD OF LOUIS XV.

721 Candlesticks. Solid antique bronze of the Empire period. Superbly chased.

722 Andirons. Solid antique bronze of the First Empire period. Rare.

723 Circular Table. Antique bronze, supported by three bronze claws united by gilt bronze snakes. A bronze vase in lower centre; Egyptian marble top. This superb First Empire table was used by Princess Pauline Bonaparte and came from the Borghèse Palace.

724 Pair Empire Torchères. In antique and gilt bronze, supported by three Egyptian figures in finely chased ormolu; ten lights each. Height, 7 feet 6 inches.

725 Sedan Chair. Period Louis XV.; exquisite hand-painted panels on the four sides; on the back and front panels are the arms of Le Marquis de Maignan Le Maistre, blason and couronne; and on the lower side panels are views of the castles belonging to the Marquis; also cupids, flowers, and scrolls. One of the rarest Louis XV. chairs in this country.

This authentic sedan chair belonged under the reign of Louis XV. to the Marquis de Maignan Le Maistre, a descendant of a royal family. The purchaser will be given an official document from "Le Collège Heraldique de France," signed by David de Saint Georges, Secretary, "des Archives de la Noblesse de France," describing

fully the arms, escutcheons, and marquis crown painted on the sedan chair. It reads thus :

" Le Secrétaire Général du Collège Héraldique de France, et des Archives de la Noblesse, Certifie que les Armoires qui se trouvent peintes sur une chaise a porteurs appartenant à [name of present owner] doivent etre ainsi décrites : 1° A Gauche : Un Ecu : Ecartelé, aux 1 et 4 d'Azur semé de fleurs de lys d'or, qui est de France ancien, a un calice ou coupe d'or brochant, ce qui semblerait indiquer une alliance Royale, mais dont la famille nous est inconnue, aux 2 et 3 d'argent, a un lion couronné, de gueules, armes de la famille Faure en Guyenne et Gascogne.

Sur cet écu se trouve un autre blazon : d'azur, à la fasce d'argent accompagnée de trois croissants de même qui est de Dalichoux en Lyonnais.—A Droite : Un blason ; Ecartelé aux 1 et 4 d'azur a trois besans d'or, qui est DE MAIGNAN en Guyenne et Gascogne, LE MAISTRE en Lyonnais Payen dans l' Ile de France ; aux 2 et 3 d'or, un chevron de gueules accompagné de 3 trefles de Sinople, qui est de Durand (Ile de France) Le tout surmonté de LA COURONNE DE MARQUIS.

[OFFICIAL " Paris, L E 17 Decembre, 1894

SEAL.] (" Signed) A. David de Saint Georges."

726 Sèvres Tea Service. Composed of a teapot, sugar bowl, cream pitcher, six cups and saucers, in ancient pâte tendre of Sèvres ; decoration of wreaths of roses and laurels ; bleu-de-roi tonality, with festoons and gold rehauts. Letter K. Decorated by Vincent, a famous decorator.

This Sèvres tea service comes from the collection of Madame de Villeroy.

727 Louis XV. Sèvres Soup Tureen and Plateau. In ancient porcelain pâte tendre of Sèvres ; decoration of vases and garlands

of flowers. Presented by King Louis XV. to Madame Dubarry; marked with her monogram. The knob of the cover is composed of artichokes, and the inside has peaches and flower and gold decoration. Letter S; 1770; decorated at Sèvres by Pierre-le-Jeune.

From the collection of M. Double, Paris.

728 Louis XIV. Armchair. Carved gilt wood, upholstered with two authentic antique Beauvais tapestries. (This armchair is similar to the one made for Louis XIV., still in existence in the Château de Fontainebleau.)

729 Two Armchairs. San Domingo mahogany, with ormolu mounts, upholstered with two Beauvais tapestries of the Empire period, representing the fables of La Fontaine. Made about 1806.

730 Two Chairs. San Domingo mahogany, with ormolu mounts, seats upholstered in Beauvais tapestry of the First Empire period. Made about 1806.

731 Six Large Armchairs. Carved gilt wood and Beauvais tapestries, Louis XIV. period.

From the Château des Saules in Normandy.

732 Drawing-room Suite. Louis XVI.; composed of one sofa and four armchairs; Beauvais tapestry seats and backs; frames of gilt carved wood.

From the collection of M. Henry de Gesne, and previously from the Château des Saules in Normandy.

733 Ceiling. Oval panel painted by Nattier (1685-1766). Subject, Jupiter and Latone.

From the Château des Saules in Normandy.

ANTIQUE TAPESTRIES

734 Tapestry Panel. With figure representing Harlequin; Louis XVI. period. Height, 8 feet 6 inches; length, 5 feet.

735 Flemish Tapestry Portiere of the seventeenth century. Two figures and landscape, flower border. Height, 7 feet; length, 4 feet 8 inches.

736 Flemish Tapestry. Louis XIII. period; in perfect state of preservation; complete original border; subjects, landscape, architecture, and heavy foliage. Dimensions, 10 feet 6 inches by 9 feet.

737 Flemish Tapestry. Louis XIII. period. Composition of twelve figures, Roman subject. Height, 7 feet 6 inches; length, 15 feet.

738 Large Flemish Tapestry. Seventeenth century. Twelve figures. Remarkable composition and superb coloring. Height, 7 feet 6 inches; length, 12 feet 6 inches.

739 Tapestry. Composition of three figures. Period of Louis XV. Exquisite original border, 19 inches wide. Dimensions, 8 feet 10 inches by 6 feet 3 inches.



NO. 749.—SERIES OF SIX TAPESTRIES, SIGNED BY JAN RAES.

- 740 Louis XVI. Beauvais Tapestry.** With three figures and landscape representing Cupid's offerings; original border in perfect order. Size, 12 by 5 feet.

From the palace of the Marquis de Spinola in Genoa.

- 741 Moorish Portiere.** In heavy embroidered pure gold and silver on white satin ground; presented by Arabi Pasha to one of his lieutenants, who disposed of it in Paris after the battle of Tel-el-Kebir.

- 742 Large Flemish Tapestry.** Of the period of Louis XIV. Subject, Titus and Berenice. Berenice, Queen of Judah, came to Rome to present her claim to the crown. Emperor Titus fell in love with her, but he being a Roman emperor and not allowed to marry a foreigner, the senate compelled Titus to send Berenice back to Judah. Exceedingly fine border. Size, 11 feet by 16 feet.

Henrietta of England, daughter of Charles I., wife of Philippe, Duke of Orleans, was so enraptured with the subject of Titus and Berenice that she had private information conveyed to both Corneille and Racine requesting each of them to write a tragedy on the subject. Racine wrote "Berenice" and Corneille wrote "Tite and Berenice" in 1670.

- 743 Large Flemish Tapestry.** Of the period of Louis XIV. Subject, Massina Succumbs to the Charms of Sophonisba. "Sophonisba Massinae in genua procumbit." Exceedingly fine border. Size, 11 feet by 18 feet.

744 Flemish Tapestry. Made in Lille about 1650 by La Veuve de G. Werniers, after cartoons by David Téniers, called "les Ténières." Rustic composition. Foliage, architecture, and three figures after Téniers. Superb original border of the period. The tapestry bears the signature of "la Veuve de G. Werniers" and the mark of Lille, viz., fleur-de-lis with the letters L. F. Size: height, 11 feet 2 inches; length, 15 feet 9 inches.

745 Companion Tapestry to above. Also signed "la Veuve de G. Werniers," and showing the mark de Lille, fleur-de-lis with letters L. F. Composition by David Téniers. "Une fête flamande." Size: height, 11 feet 6 inches; length, 6 feet 6 inches.

746 Magnificent Beauvais Tapestry of the period of Louis XIV. Executed under the direction of Neilson, after a design of Noël Coypel. It represents the triumph of the "Roi Soleil." Composition of twelve figures and three horses, architecture, and landscape. The grouping, the attitude, and the expressions make this tapestry, with its perfect state of preservation and the harmony of colors, one of the most admirable works of art ever produced by the royal manufactory. The border is a festoon of flowers and is in perfect preservation. One of the finest Louis XIV. tapestries in this country. Dimensions, 17 feet 6 inches by 9 feet.



NO. 749.—SERIES OF SIX TAPESTRIES, SIGNED BY JAN RAES.

747 Rare Tapestry. Manufactured in the Gobelins, under the reign of Louis XIV., from cartoons by Rubens, and executed under the direction of Charles Le Brun. (The engraving is to be found in "La Bibliothèque Nationale" in Paris.) Representing "An Episode of the Siege of Calais." Queen Philipine de Hainault implores the pardon of the eight citizens of Calais who had presented the keys of the city to King Edward III. of England, and who had sentenced them to death. Size : 9 feet 8 inches by 15 feet.

748 Rare Flemish Tapestry Example of Late Fifteenth Century. Woven in gold, silk, and wool thread. From an old palace in Cordova, Spain. Belongs to a series now in the Musée de Louvre. The subject is a wedding festival. The names of some of the personages, in white letters, as on the king's crown and to the right, are illegible. A little to the left of the centre stands a bride and groom, and between them is the word "Prados." At the extreme right is a group of female musicians ; one is performing on the harp, and two others on instruments similar to the "pear" and "moon" shaped guitars still in use in China. Size, 8 feet x 4 feet.

749 Series of Six Tapestries of Hunting Scenes. Signed by Jan Raes. Made about 1620 in the manufactory of Brussels, after cartoons by Rubens.

Each tapestry has its original border, 18 inches wide, with elaborate designs of figures, parrots, fruit, and flowers.

"A." The Lion Hunt. Size : height, 11 feet 3 inches ; length, 14 feet.

"B." The Boar Hunt. Size : height, 11 feet 1 inch ; length, 12 feet 9 inches.

"C." The Deer Hunt. Size : height, 11 feet 1 inch ; length, 17 feet 1 inch.

"D." The Wolf Hunt. Size : height, 11 feet 1 inch ; length, 12 feet 7 inches.

"E." Equestrian Group. Size : height, 11 feet 5 inches ; length, 9 feet 9 inches.

"F." Equestrian Group. Size : height, 11 feet 5 inches ; length, 9 feet 6 inches.

Each tapestry has a composition of numerous hunters, horses, animals, landscape, etc. Bears the mark of Brussels, B ♥ B, and the signature of Jan Raes, and the motto of Rubens : *Ars et Vis Divina superant Omnia.*

AMERICAN ART ASSOCIATION,

MANAGERS.

THOMAS E. KIRBY,

Auctioneer.

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